



Lift your manga art to the next level, drawing men in motion with this all-in-one how-to guide. Master illustrator Kyachi will show you how to:

- Create eye-catching movements and dynamic action poses
- Add depth and complexity to the stories you want to tell
- Master freehand and digital drawing techniques

With manga expert Kyachi leading the way, all eyes will be on your compelling characters and their powerful, memorable actions.

KYACHI



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Why I Wrote This Book

I know why you're here. You came for the basics, to learn how to realistically capture the male physique, how to create compelling scenes involving men in motion.

You're in the right place. I'll show you all you need to know in detailed drawings, labeled layouts and step-by-step progressions, harnessing the power and practicality of digital design and that other friendly format, paper.

With this practical guide, I've given you the men you seek, pages and pages of them, but so much more. Included throughout are a wealth of tips, expert advice and insider's insights applicable to drawing any subject or scene. How an object is drawn differently depending on the light source, how men and women's physiques differ, how to introduce movement and perspective. These are just some of the fundamentals and basic practices you will apply to create your characters and build your illustrations from the ground up.

From the first line to the last dash of color and shadow, I'll show you how to bring leaping, lying, running, fighting men to life on the page and screen. Your stories will come to life because your characters do. Happy drawing.

- kyachi

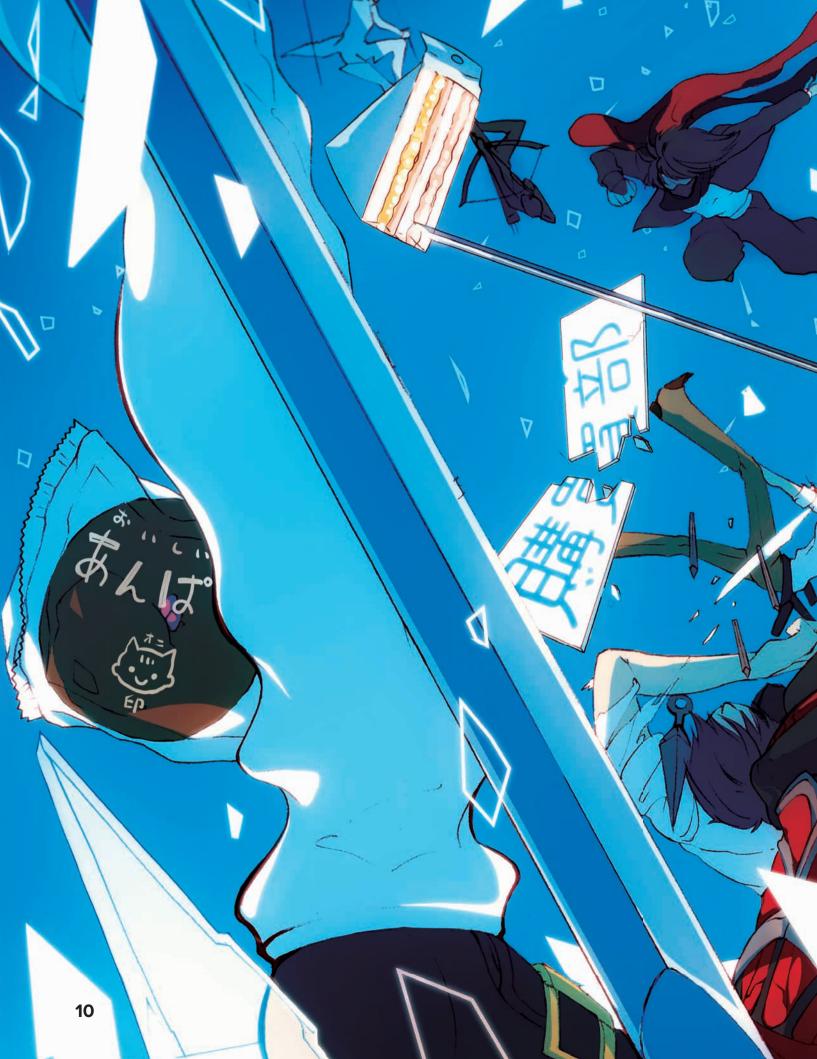










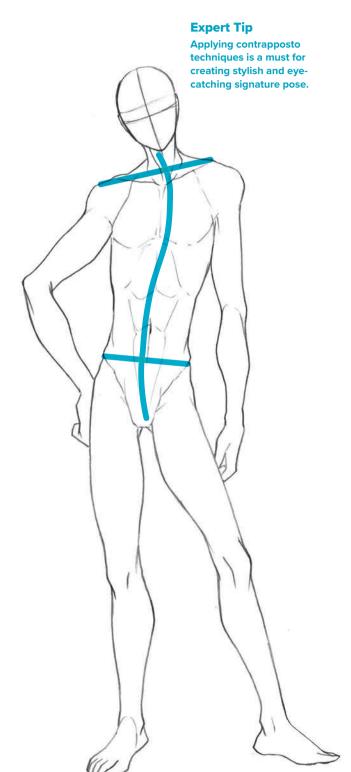






The Basics of Contrapposto

Contrapposto is a term used in art that indicates an asymmetrical standing pose achieved when the figure's center of gravity is shifted onto either the left or right leg.



Features and Effects

The tilt of the shoulders in contrast to the bend or slant of the hips is the defining feature of contrapposto, the asymmetrical look achieved by shifting the central line of the body to a weight-bearing leg. This leg (the engaged or support leg) contrasts with the slightly bent free leg (the resting or transfer leg) adding movement and bringing out a dynamic sense of realism and complexity in the form. It also suggests psychological complexity, the presence of an "inner life." For this reason, in Western art, contrapposto is viewed as the go-to method for capturing or suggesting the mental state through the body's form and pose. Emphasizing a body's contrapposto position creates an S-shaped spine and brings out a sense of balance and flow in the line of the body, making for a more realistic character and a more appealing form.

Key Points

• The shoulder and hip lines are in opposition.

On the side of the body where the shoulder's lowered, the hip is raised, while the reverse is true. So the shoulders and hips are never parallel.

The knee and hip lines are parallel.

The slant of the hips determines the position of the knee. The knee on the side of the raised hip is also raised, while the knee on the side of the lowered hip is also lowered, meaning the knees and hips are parallel.

The center of gravity is directly below the head.

The center of gravity runs in a straight line from the head to the navel. In other words, it's the leg closest to the navel that carries the weight.

Create the eye line however you choose.

The eyes can be drawn independent of the rest, as they're not affected by the rules of contrapposto.

• The backbone forms an S.

The opposing shoulder and hip lines result in an S-shaped backbone.

• The ankle line changes depending on the knee line.

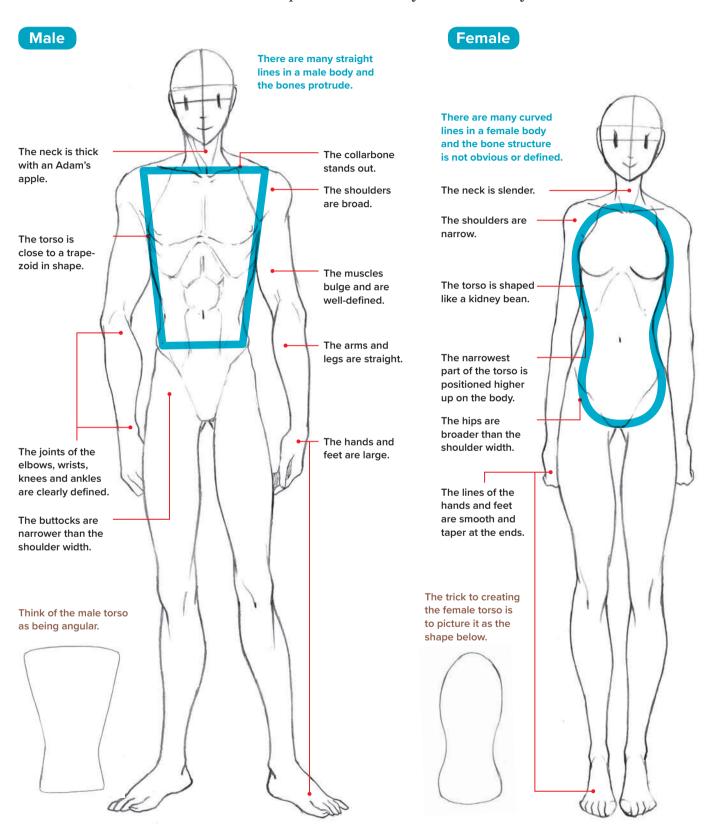
The ankle on the weight-bearing leg lowers, while the ankle position of the leg stepping forward alters depending on the pose.

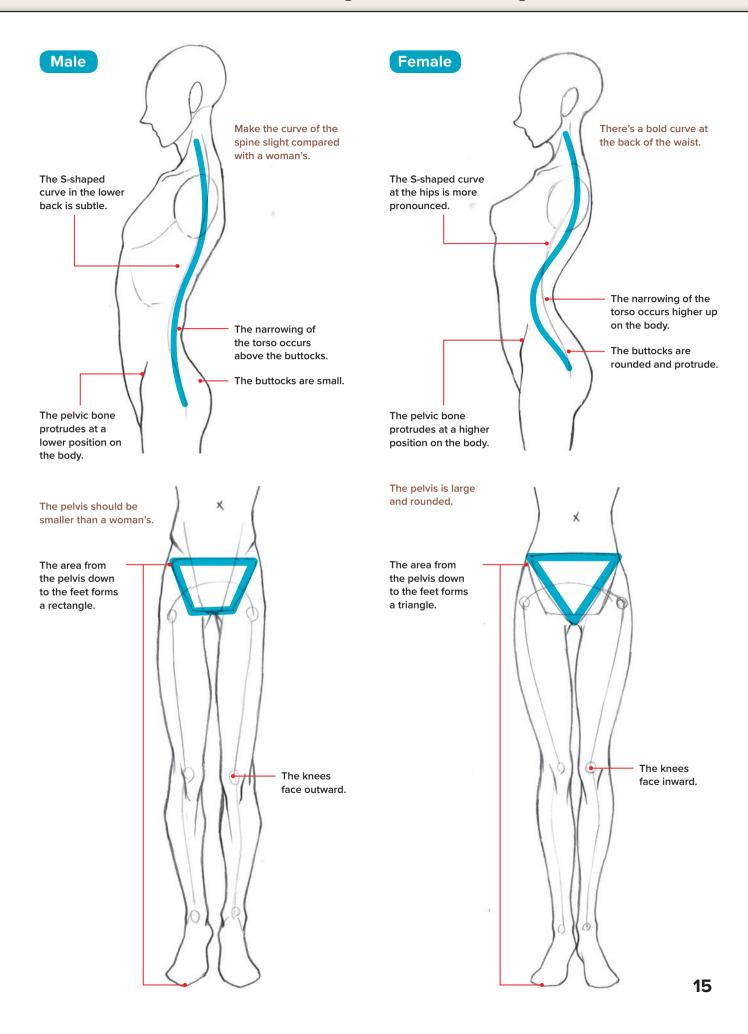
• The line of the shoulders contrasts with the line of the hips.

The shoulders form a line that tilts in the opposite direction to the hips. The hip rises on the side of the lowered shoulder and vice versa so that the shoulders and hips do not run parallel.

Differences in Men's and Women's Bodies

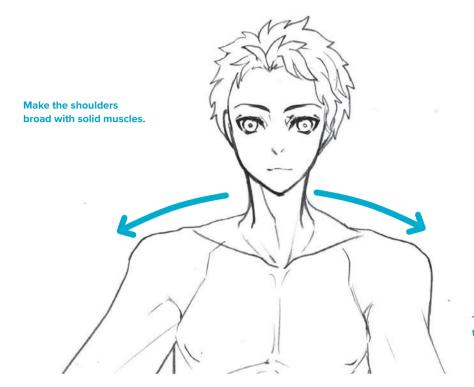
There are several differences in the distinguishing features of men's and women's bodies, so be sure to capture them clearly and accurately.





Men's Body Structure

Understanding the defining features of a male body is key not only for distinguishing between men and women as you're drawing, but for creating realistic and appealing male characters.



The shoulders are exaggeratedly broad.

Using chibi techniques to create shoulders that seem too broad results in just the right effect. When creating a male character, keep in mind the trapezius, running from the back of the head to the collarbone and shoulder blades, along with the triangular form of the shoulder area.

The key is to make them broad!

The head is smaller than the shoulders.

Making the head smaller than the shoulder width yields a sharper, more defined look. Be aware of the trapezius as you draw, making the neck thick and firm and including the Adam's apple. The reason that women's necks look slender and their heads look larger in comparison with men's is that the female trapezius is less pronounced.

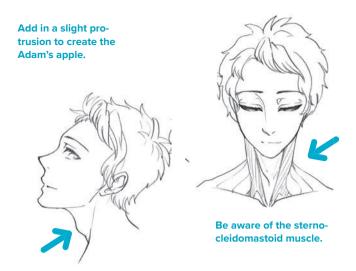
When drawing women, make the head large in comparison to the thickness of the neck.



Make the neck thick

and the head small

for best results.



The Adam's apple is a key distinguishing feature of men's bodies.

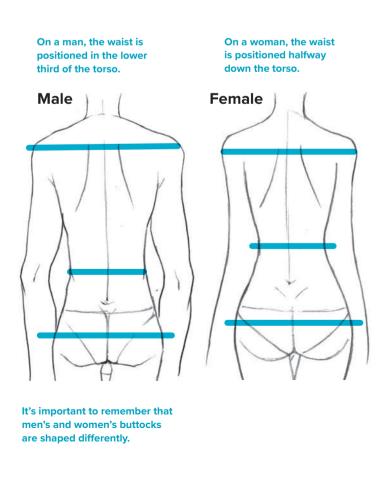
The Adam's apple is the part that most defines an adult male. When drawing a figure viewed straight on, emphasizing the sternocleidomastoid muscle—which runs from the back of the neck through to the collarbone—automatically determines the shape of the Adam's apple.

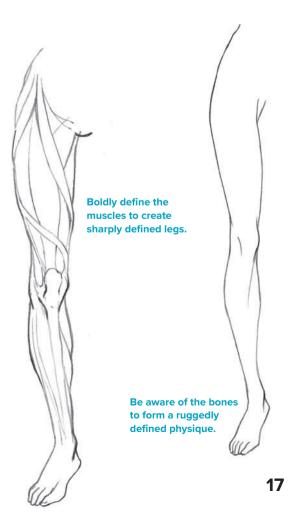
There's little difference between the waist and hips.

As the stomach and back muscles are well-developed around the waist and hips, the waist does not narrow to the same extent as a woman's. The position of the waist on a man is also lower than on a woman. These are key points for distinguishing adult males and females when developing your characters.

Use muscles and joints to give legs a rugged look.

The muscles in men's legs tend to be well-developed, with quadriceps at the fronts of the thighs, biceps femoris muscles at the backs and triceps surae muscles in the calves. Where there's no muscle in the joints of the knees, ankles and toes, use chibi techniques to make them more pronounced for a rugged, angular look.

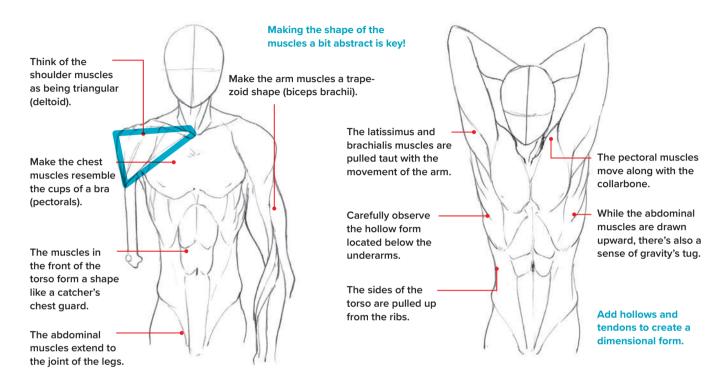


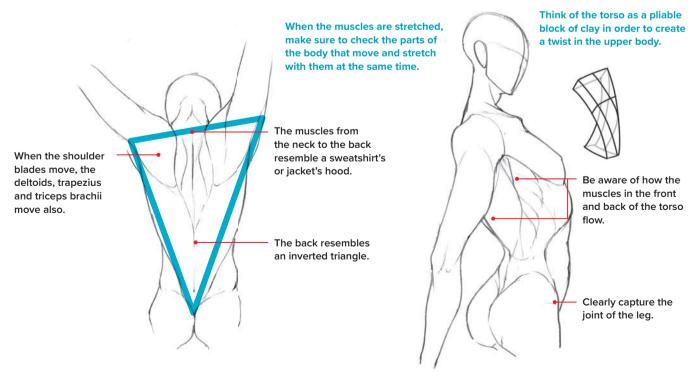


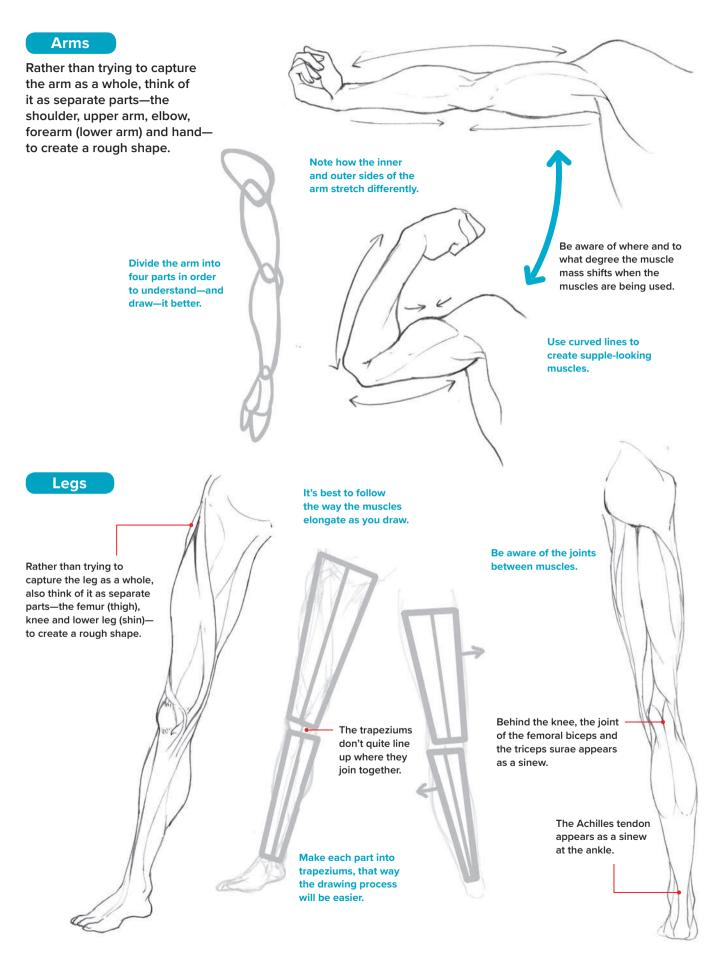
Drawing a Man's Muscles

In order to bring a male character to life, it's crucial to learn how the bones and muscles connect. I recommend studying the diagrams published in medical textbooks and exercise manuals!

Characteristics of Muscles





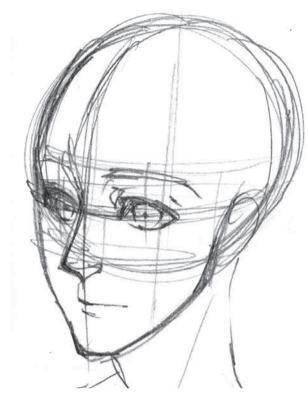


Drawing an Appealing Male Character

What's wonderful about illustration is being able to create figures suited to your own taste and style. Let's have a go at bringing your ideal man to life.

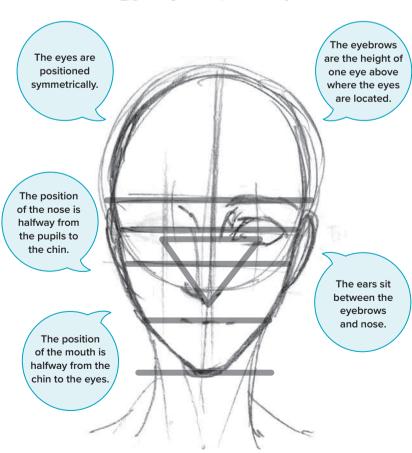
Drawing the Face

Perhaps more than any other part or area, it's the fact that most determines a character's appeal. So how do you become good at drawing this key area of focus? The answer is plenty of practice. Draw, draw and draw some more to find the technique that best suits you. First, collect the kinds of photos you want to use as model illustrations and pictures you want to draw, then start copying them. What's important is that you adapt your approach to create the face you want your character to have.



Decide on the Position of the Facial Parts

Symmetry is a must when bringing an appealing character to life. It's important that the eyes, nose, mouth and eyebrows are properly positioned. Ideally the eyes should sit symmetrically on the horizontal line formed when a cross is drawn in the center of the face. The nose is positioned in the equilateral triangle that's formed by drawing a line between the pupils and joining it with the point halfway down the vertical line from the pupils to the chin. The mouth is positioned around halfway between the nose and chin, and the eyebrows are about the height of one eye up from the actual eyes' location. The ears are the same length from the eyebrows to the nose.

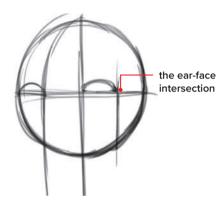


How to Sketch a Face



• Draw a perfect circle.

Draw a circle with barely any distortion. The diameter will form the length of the face from the top of the head to below the nose.



Decide on the position of the ears.

Measure the length from the median line to the left edge of the circle. Then make a mark at that distance from the line at the center out to the right. This indicates where the ear joins the face.



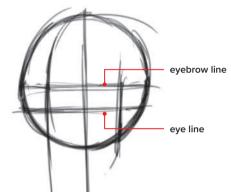
Draw the outline.

The point where the jaw mark from Step 6 intersects the median line forms the tip of the chin. Once the jawline is decided, draw in the entire facial outline.



2 Add a vertical line.

Draw in a vertical line that will act as a guide line when determining the tilt of the head. As here the head isn't tilted, make the line through the center.



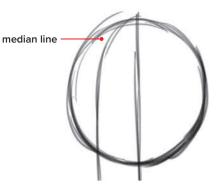
9 Decide on the position of the eyes and eyebrows.

Make a horizontal line to equally divide the upper and lower sections of the sphere. Make another horizontal line halfway between the first line and the bottom of the circle. The upper line forms the position for the eyebrows while the lower line forms the position for the eyes.



3 Draw the eyes, nose and ears.

Draw in the facial parts. Mark in the eye closest to the viewer halfway between where the ear meets the median line, and make the other eye halfway between the median line and the left edge of the circle.



3 Add in the median line.

Thinking of the circle as a sphere, add in a vertical guide line (the median line) to determine the center of the face. This will be the line that runs through the nose. As the face is directed slightly to the viewer's left, add the line to the left of the circle's center.



O Decide on the position of the chin.

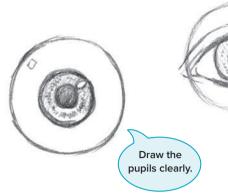
Measure from the lower horizontal line to the top edge of the circle. Then make a mark at that length down from the lower horizontal line. This will form part of the jaw's outline.



O Completion!

The face is complete. Alter the curve of the eyebrows, the size of the eyes, the position of the pupils and the expression of the mouth to create a smug or troubled face.

How to Draw Eyes



Think of the eves as being stuck onto spheres.



Use the eyebrows to capture and express your character's personality.



Eyeballs are spherical

As you draw them, keep in mind that eyes are ball-shaped. Look at a guide to human anatomy to draw the irises and other parts of the eye.

Eyelids cover the sphere

The eyes' spherical shape means that they have a sense of depth to them. Be aware that the eyelid covers a spherical form.

Differentiate when drawing eyebrows

Asians and Westerners can be differentiated based on the distance between their eyes and eyebrows. Reducing the distance creates a Western look, so try this for yourself.

Eye variations







Droopy



Slanted



Narrowed



Glaring



Wide



Large pupils



Small pupils



Cat's eye



Eyes with visible white around the iris



Double fold



Deep double fold



Single fold



Change the width of the fold depending on the character's personality. Choose whichever color you like for the eye.

Eyebrow variations



Defined brow



Unassuming brow



Western-style brow



Asian-style brow



Hot-blooded or impassioned brow

Changing the Eyes and Eyebrows

Once called the windows to the soul, your character's personality can be captured through his eyes. The brows, too, are parts of the face that reveal the full spectrum of emotions. Except in particular situations, they're always drawn together with the eyes to form a set. By mixing and matching the expressions of eyes and eyebrows, various characters or types can be created. Even if the tilt of the head, facial outline, nose and mouth are exactly the same, changing the size of the eyes and pupils and the thickness and shape of the eyebrows allows you to draw a completely different character.



Cool type

Thin evebrows/slanted eves/ small pupils/smaller distance between brows and eyes

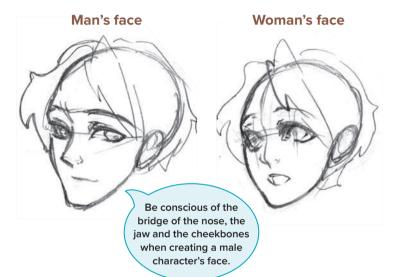


Calm type

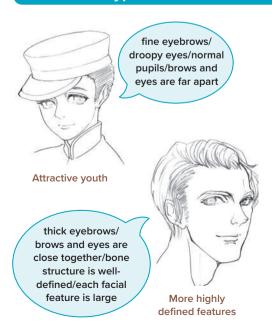
Thick evebrows/round eves/ normal pupils/larger distance between brows and eyes

Drawing an Appealing Man's Face

To make a man's face appealing, the face must appear symmetrical. Define the outline of the face, eyes, nose and mouth, but don't draw in any wrinkles or other fine details. When just starting out in illustration, people often end up making the face feminine when trying to draw a man. This can be avoided by clearly drawing in the bridge of the nose, jaw and cheekbones and making sure the face doesn't become too long and narrow.



Various Types of Men's Faces





thick eyebrows/ small eyes/ well-defined bone structure

Narrow-eyed, straight nose, long and thin face

Eyes are narrow/ brows and eyes are far apart/each facial feature is small



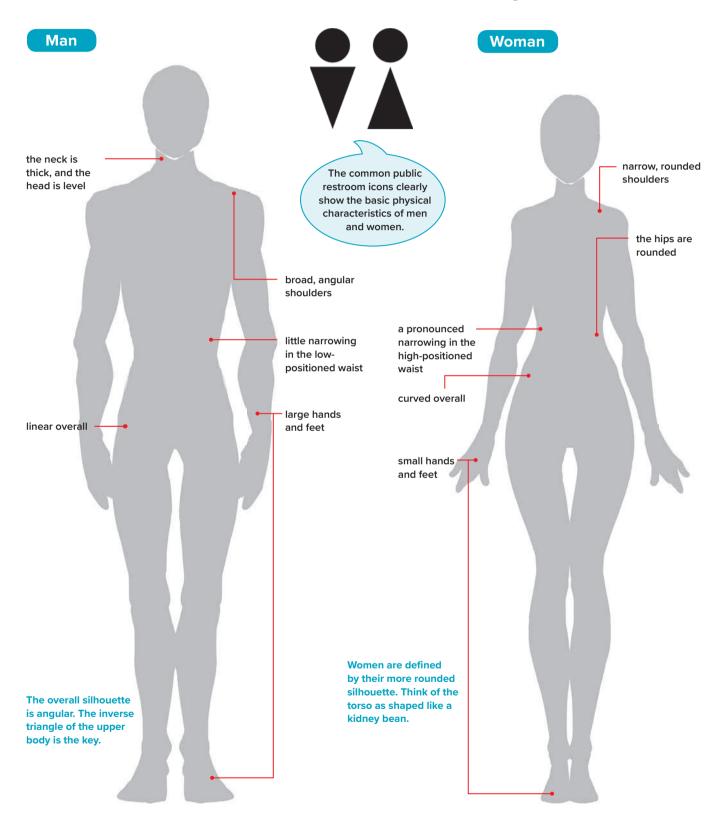
Flatter face with thin eyes

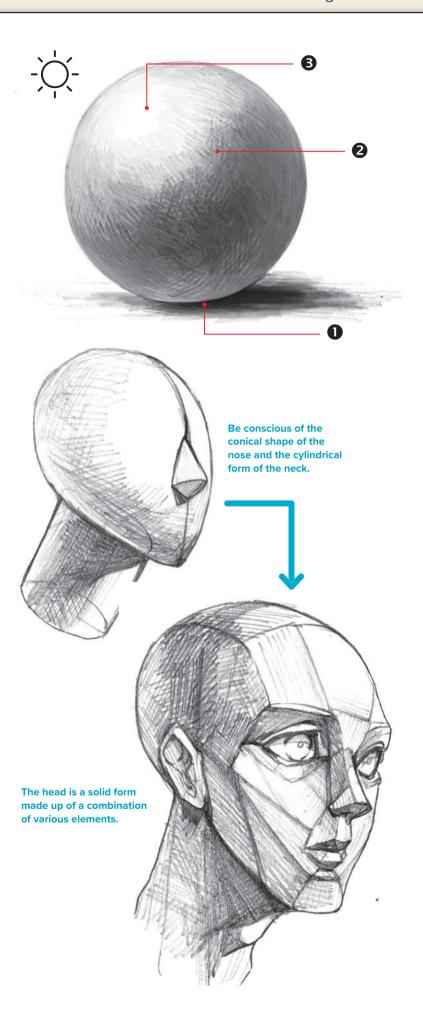
Thick eyebrows/ brows and eyes are close together/small face/droopy eyes

Androgynous

Thinking about Silhouettes

Thinking too much about the differences between men's and women's bodies can lead to a character who's less cohesive or sharply defined. If you find yourself stuck, substitute a silhouette into the drawing.





Capturing the Face's Shadows

The key to giving an object a solid look lies in the interplay of light and shadow. When light hits an object from one direction, the area on the object farthest from the source is darkest. It's the section in shadow. Parts and areas of the object are brighter in this order, from dark to light: • Areas in contact with shadow. • Areas in contact with shadow and with the light source.

Areas in contact with the light source.

Grasping Dimension

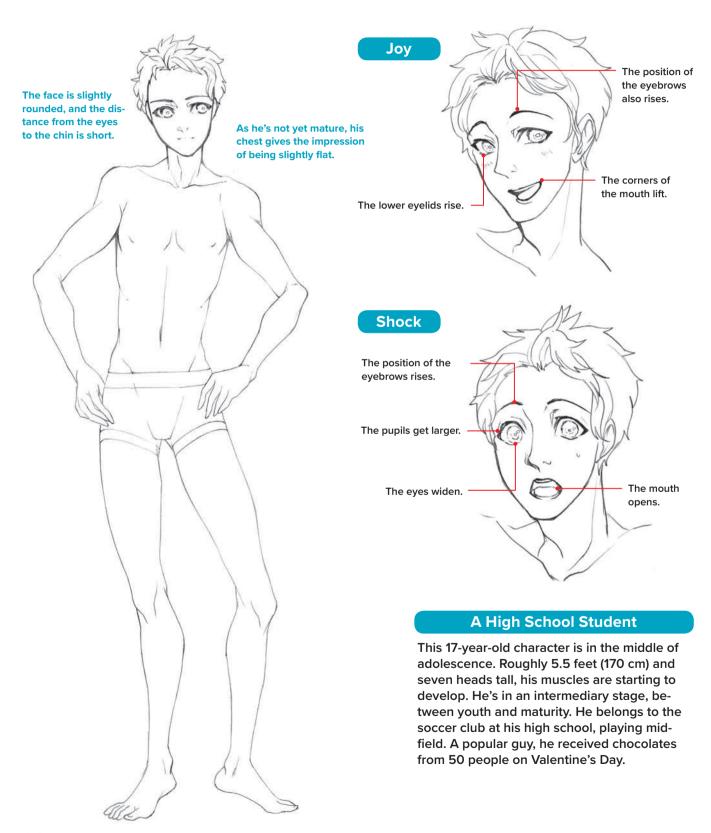
Close to the light source = bright, far from the light source = dark. Based on this, try adding light and shadow to various elements. Whether cubes, pyramids, prisms, cylinders or spheres, think about which part of the object will be brightest and which parts will form shadows, depending on the shape. Make practice sketches over and over to create a sense of solidity.

Combining Forms

Once you're able to draw various elements that appear solid, try putting them together. Combine a sphere and cylinder to make a form resembling a head. Inside complicated forms lie basic shapes. If you're stuck, substitute a silhouette instead and make each part a simple shape to improve your ability at drawing solid forms.

Introducing Our Main Character

It's time to meet the character who will be doing most of the posing for us, our artist's model. He can travel freely through space and time, so will appear before you as a boy, a high school student and an adult.

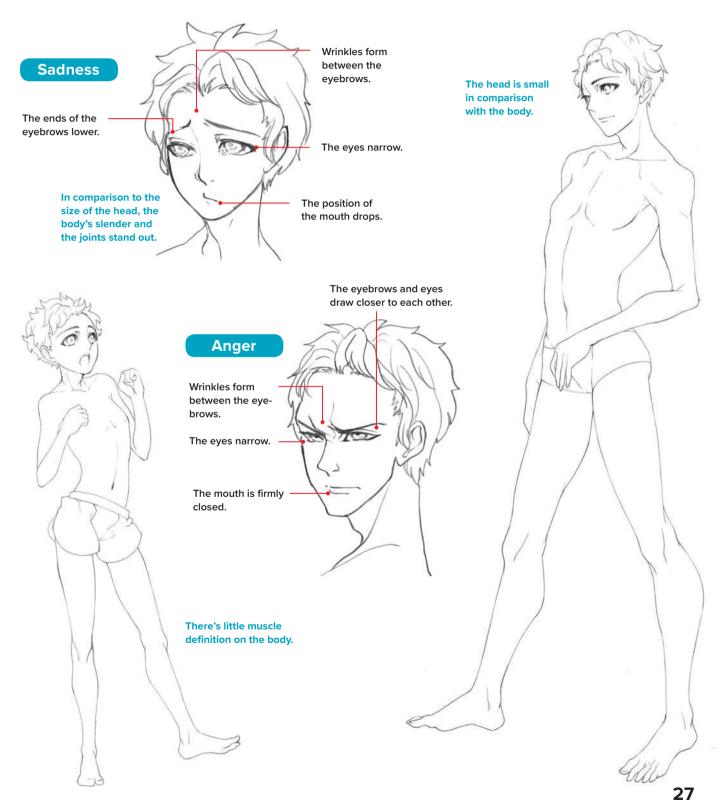


A Boy

A mischievous 10-year-old character. Just under 5 feet (145 cm) and 5.5 heads tall, he's defined by his large eyes and round face. His favorite food is hamburgers. He has a sister three years older and a pet turtle named Kamejiro.

An Adult

It's been three years since this 25-year-old completed his education and started working. He's just under 6 feet (175 cm) and 7.5 heads tall. His muscular structure is completely developed. The bridge of his nose is clearly defined, and he has the facial features of an adult. Regardless of how busy he gets at work, he never misses a weekly weight-training session.



Practical Applications

Use this guide to improve your powers of observation and drawing skills when creating characters of various guises and formats.

Situation 1

When Drawing Characters

Incorporating contrapposto techniques into poses yields a dynamic body line, creating a vibrant impression and an appealing illustration.



Situation 2

When Posing Someone Else

A knowledge of contrapposto allows you to give accurate, detailed orders when posing another person, resulting in the exact pose you're after.



Situation 3

When Posing Yourself

A knowledge of contrapposto when posing yourself leads to a deeper understanding of which body parts rise or lower and to what degree depending on the position of the center of gravity.



Situation 4

When Making a Figure or 3D Model

When creating a three-dimensional character, a knowledge of contrapposto allows you to achieve a pose with a balanced center of gravity and to model muscle movement accurately.



Situation 5

When Looking through a Book of Poses

A knowledge of contrapposto makes it easier to understand mechanisms and muscle movements in the human body. This means you'll be able to study references for poses from various viewpoints, thus improving your sketching ability.





Standing Poses: The Basics

In order to create memorable and appealing standing poses, the raising and lowering of each body part plays a key role. Let's learn the basics so you can get it right.



standing Pose

Drawing a Standing Pose

Contrapposto is an invaluable tool for drawing striking standing poses. Be conscious of the raising or lowering of of each body part, making sure it's reflected in your illustration.

A Basic Standing Pose

The leg taking the weight extends straight down, and the body is lowered on that side. The hip also rises on that side, and the knees and hips form a parallel line. The leg on the other side extends out, and the heel lifts off the ground.

Standing Poses Check List

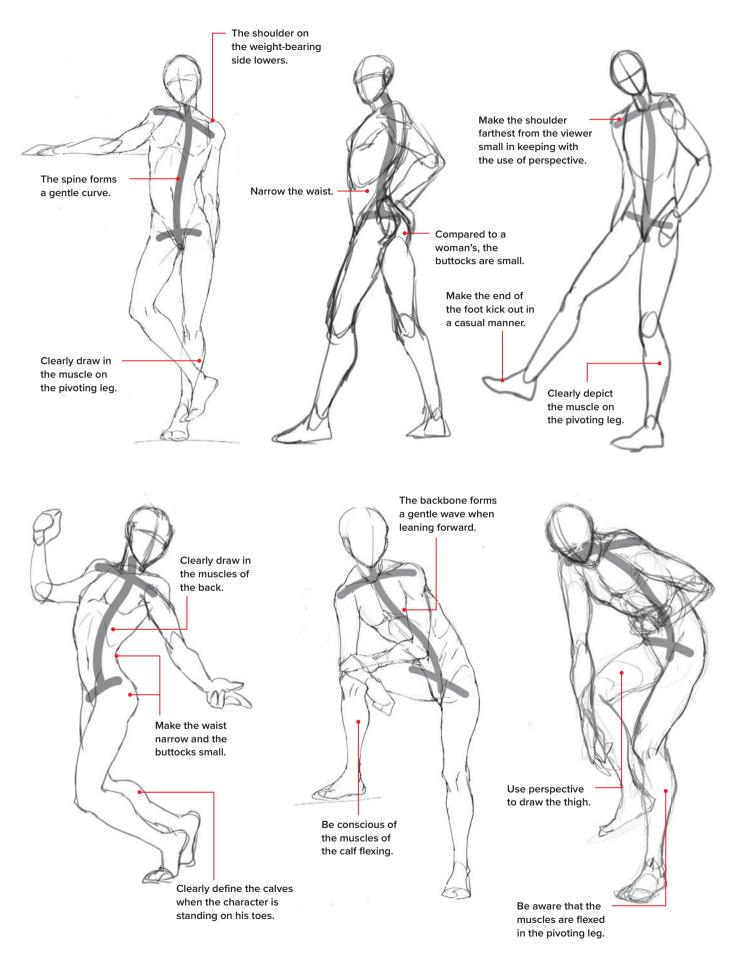
- ☐ The line of the shoulders contrasts with that of the hips.
- ☐ The backbone forms an S shape.
- ☐ The leg closest to the position of the navel is the pivoting leg.
- ☐ Placing a hand on the raised hip makes for a stable pose.

Make sure to properly learn which parts lift, which ones lower and where the center of gravity is located!



The line of the spine forms a The line of the subtle S shape. shoulders contrasts with that of the hips. Show the side of the leg to give the pose stability.

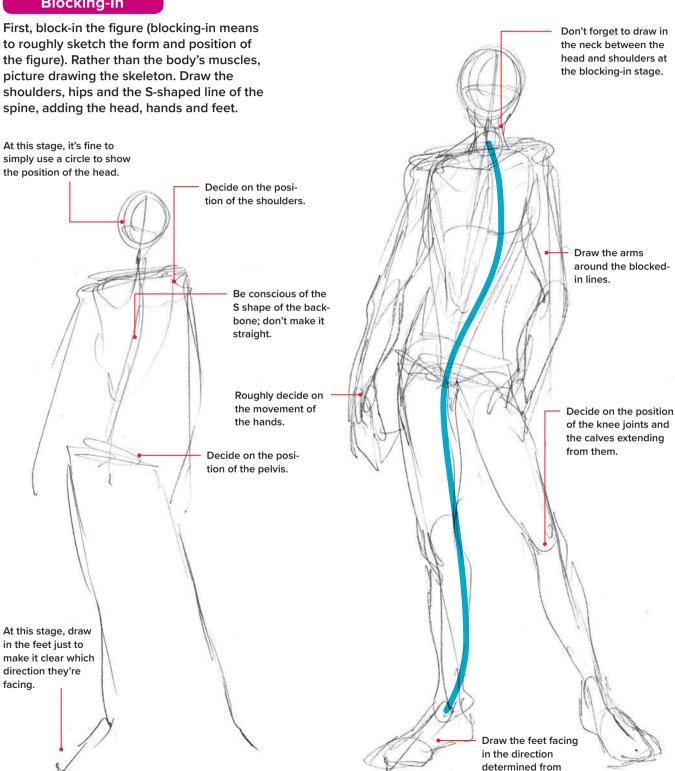
The neck is tilted to one side.



Warming Up

In standing poses, the lines of the skeleton, such as the shoulders, hips and spine, are important. While maintaining the lines of these three key points, let's block-in the figure step by step.

Blocking-In

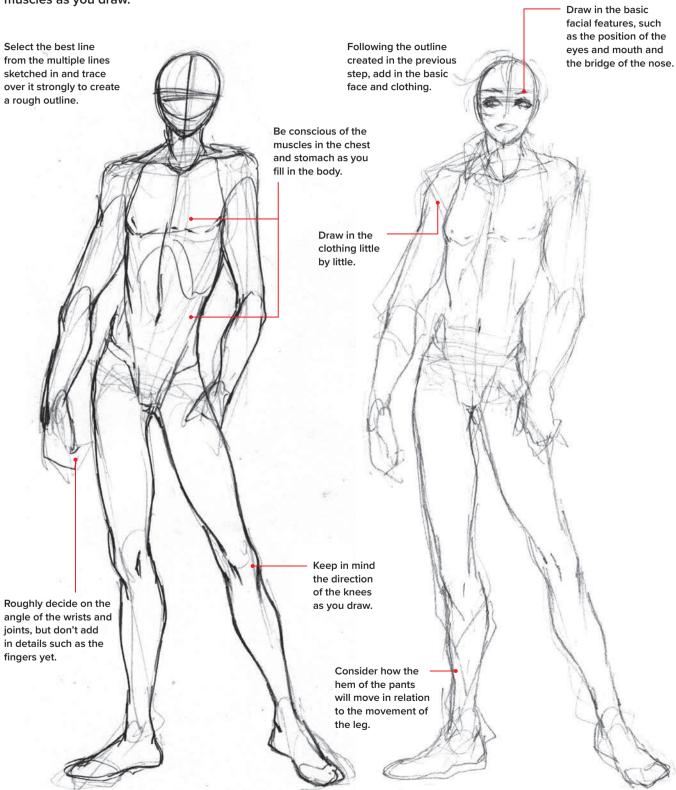


blocking-in.

Flesh Out the Form

Add in flesh over the blocked-in skeleton. Don't start by drawing the clothes. First, draw the muscles beneath the clothing. Be aware of the movement of the arm and leg joints along with the muscles as you draw.

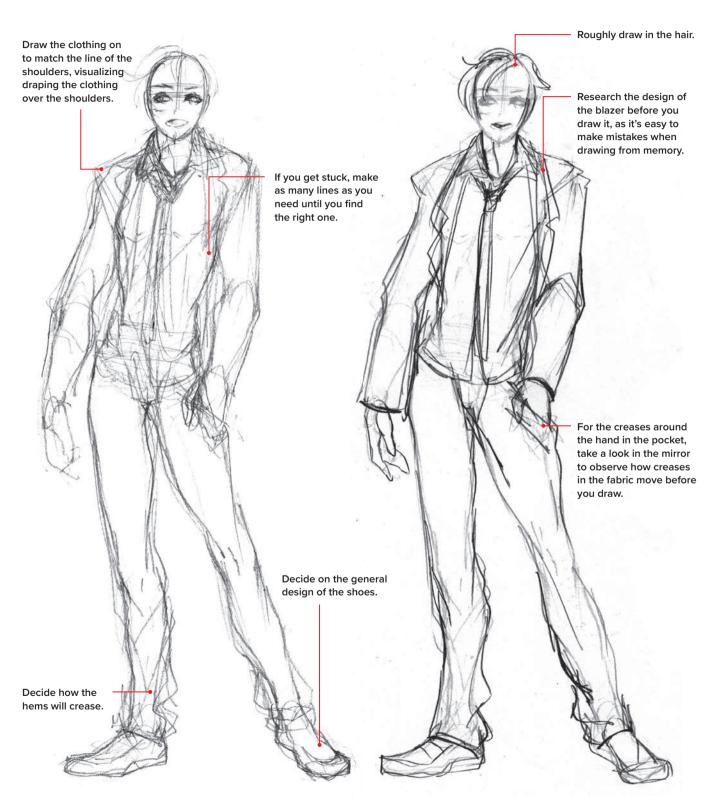
Be aware of the center of gravity as you draw the S-shaped spine!



Fill in the Details

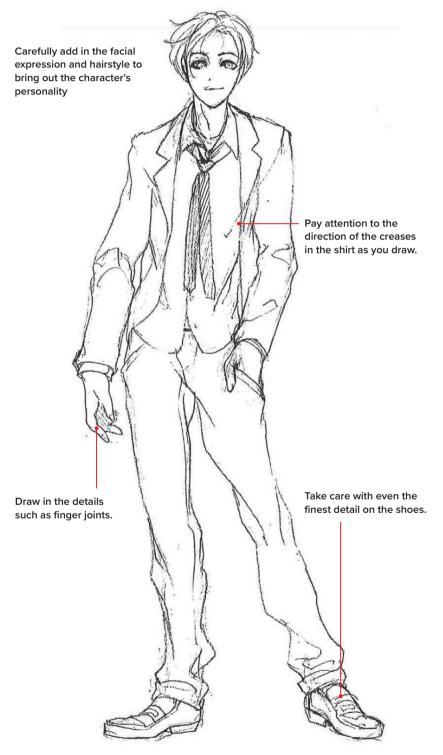
Draw in the details of the clothing, face and limbs over the fleshedout line drawing, keeping in mind the way creases form in the clothing. Add other details such as the tie and shoes too.



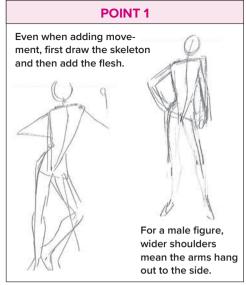


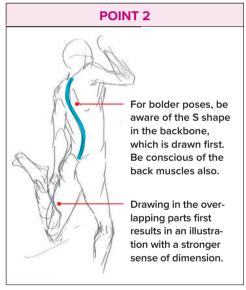
Completing the Line Drawing

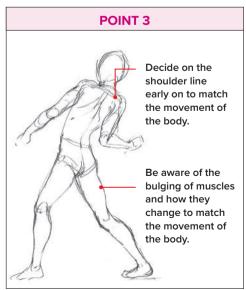
Erase the unnecessary lines from the sketch and complete the details for the clothing and facial expression. If you don't pay attention to the creases in clothing as you draw, the dimension achieved by drawing the figure from the skeleton upward will be lost.



Key points when blocking-in the figure for this standing pose.





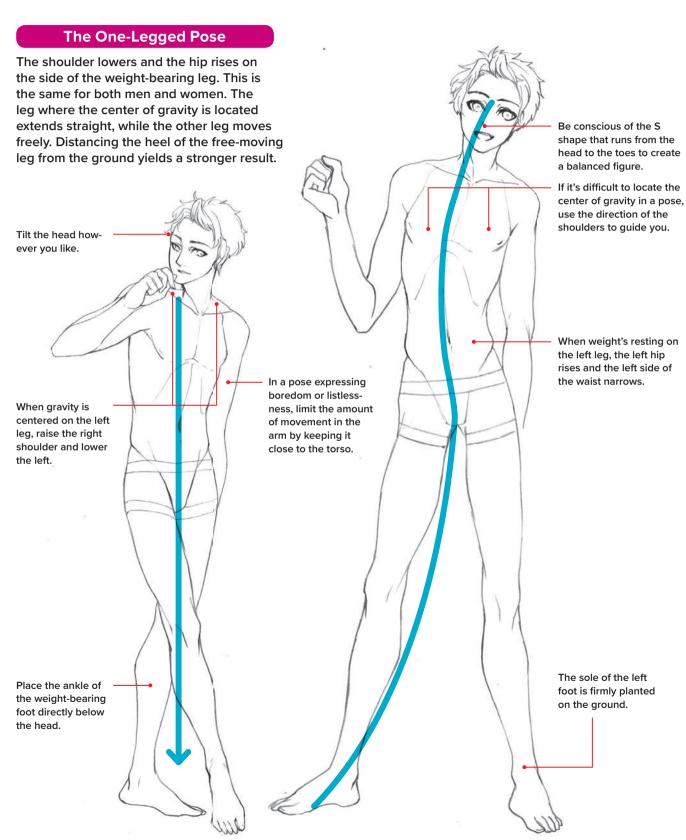


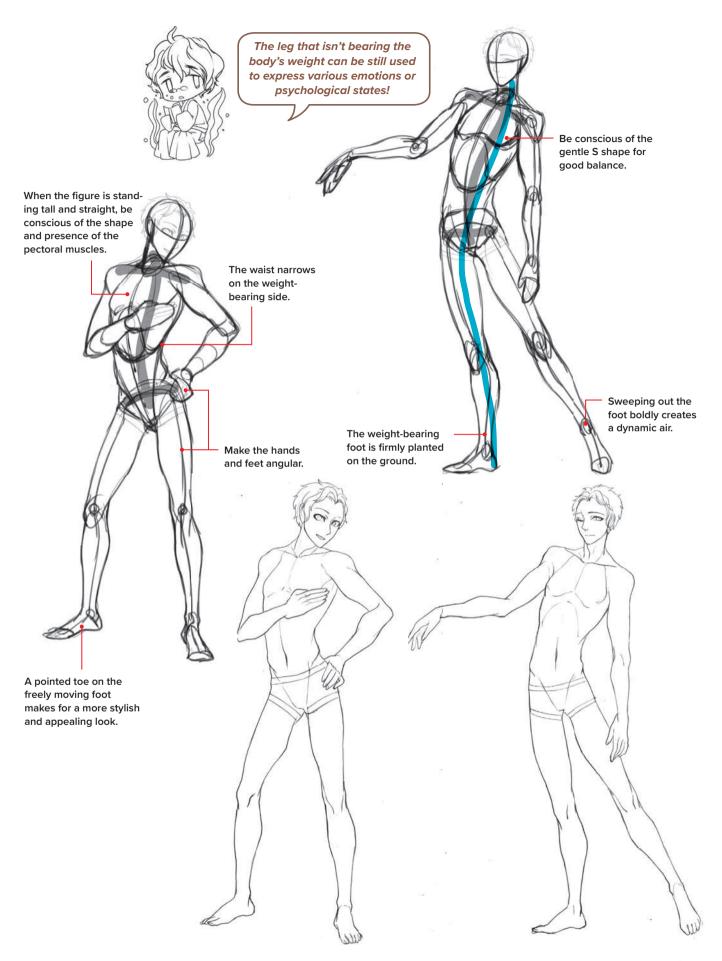


01

Drawing a Figure with the Weight on One Leg

Let's learn how each part of the body rises or lowers when standing with the weight resting on only one leg.





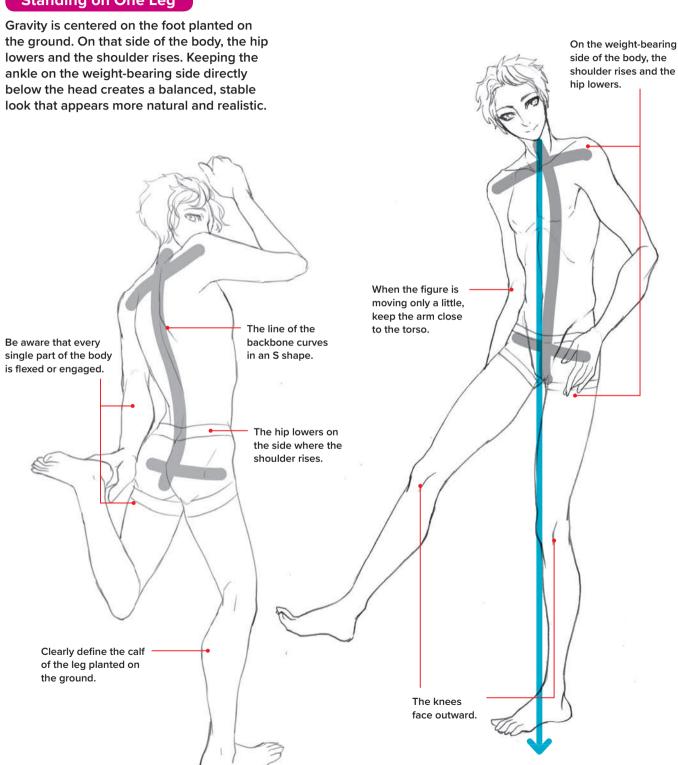


The Basics

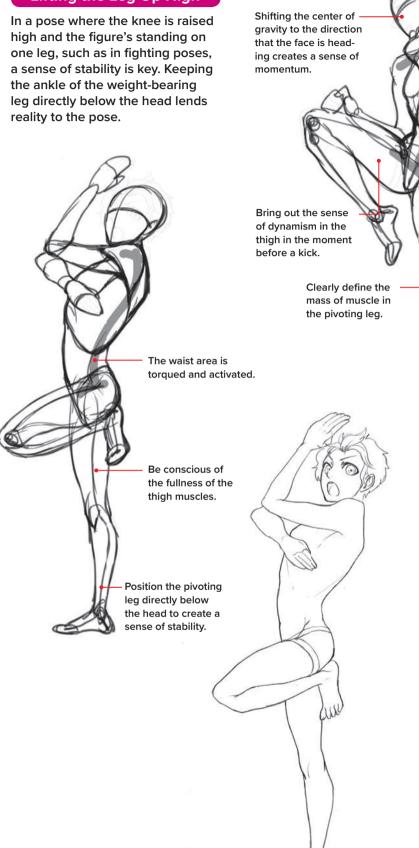
Drawing a Figure Standing on One Leg

When wanting to create a more dynamic pose for the character, draw your character balanced on one leg.

Standing on One Leg









A Bit of Advice

Be conscious of the muscle when the leg's raised.

In a one-legged standing pose, the depiction of the raised leg is important. Be aware of the muscles in that leg being flexed and engaged all the way to the tips of the toes. Make sure to clearly show the bulk in the muscle.





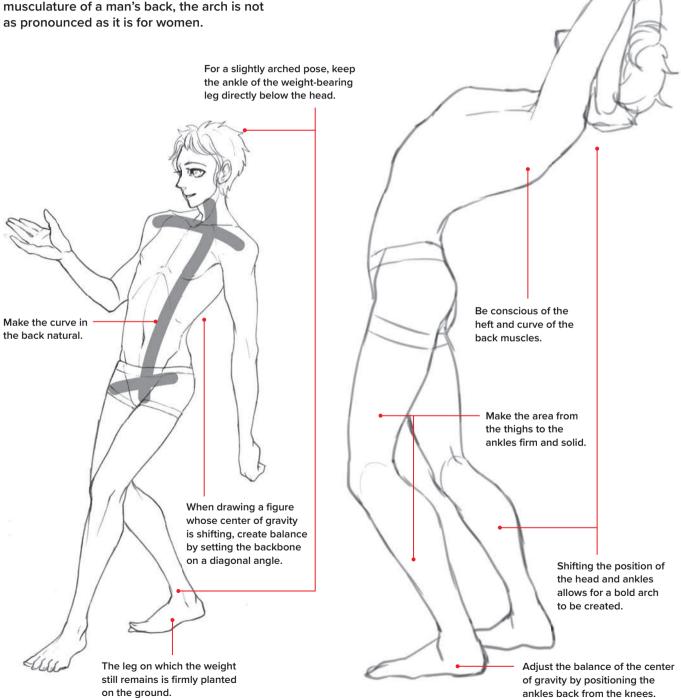


Drawing a Figure with an Arched Back

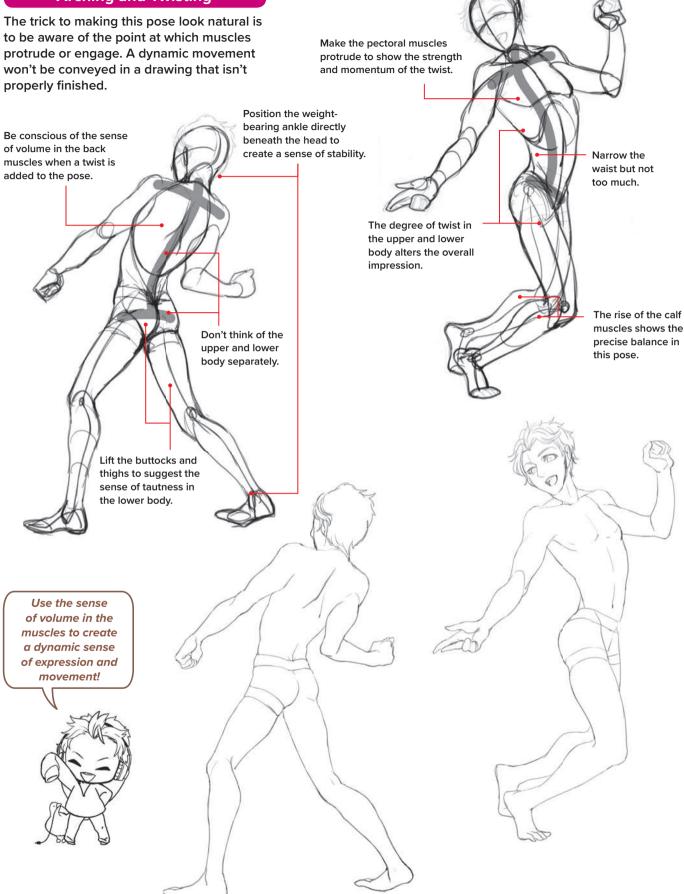
When drawing a body in an arching pose, depicting a sense of movement is crucial. Be conscious of the curve of the back to create an active and engaged pose.

The Basics of an Arched Pose

Be conscious of the structure of the backbone to guide the curved line from the middle of the back down to the hips. With the typical musculature of a man's back, the arch is not as pronounced as it is for women.



Arching and Twisting

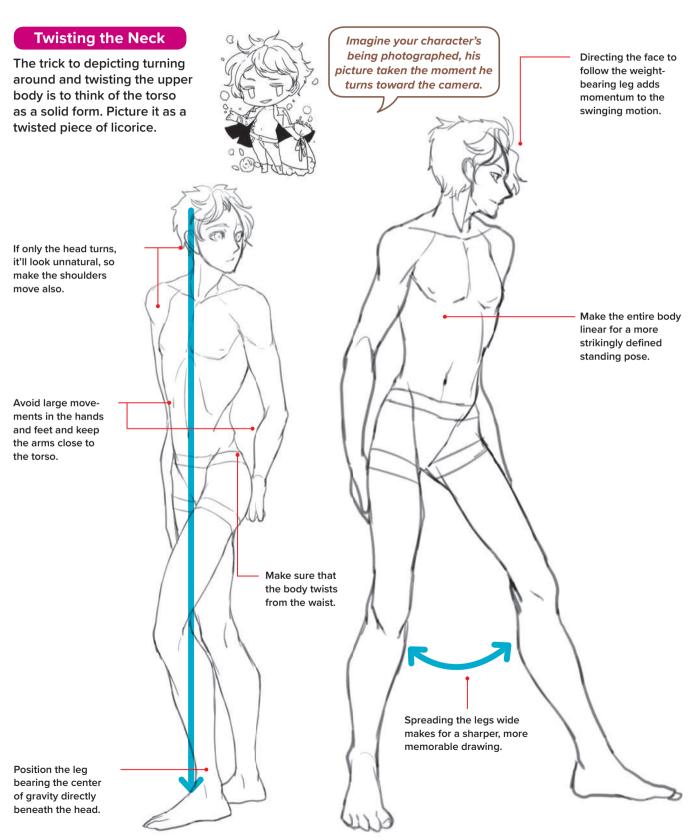


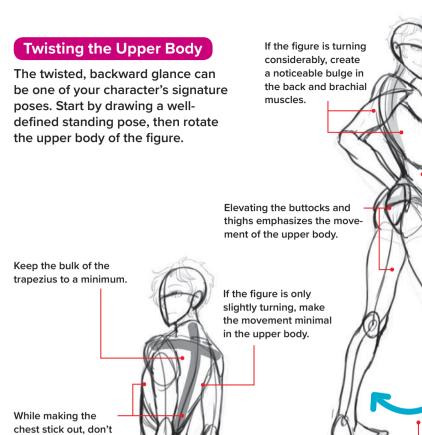


04

Drawing a Figure Looking Over One Shoulder

Twisting around or looking back over a shoulder is a distinctive pose that sets your character apart.

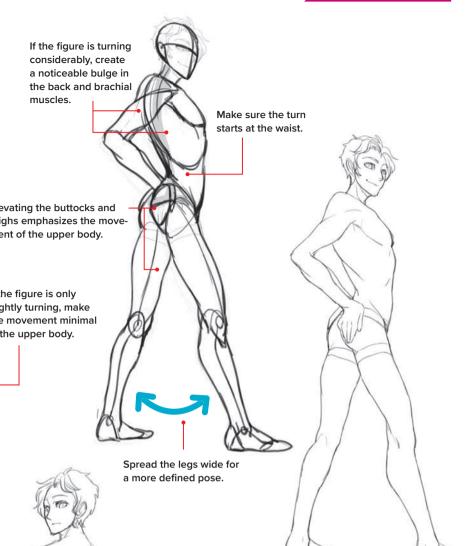




emphasize the curve

Let the arm fall in a straight, linear fashion.

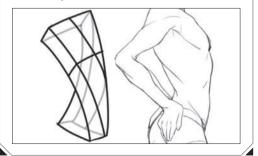
in the back.



A Bit of Advice

Think of the upper body and torso as a piece of licorice.

Have a strong image in mind of the torso in order to draw it, considering how the back moves when the body twists or leans in one direction. Don't forget to include what happens with the position of the hips when the chest is pushed out.

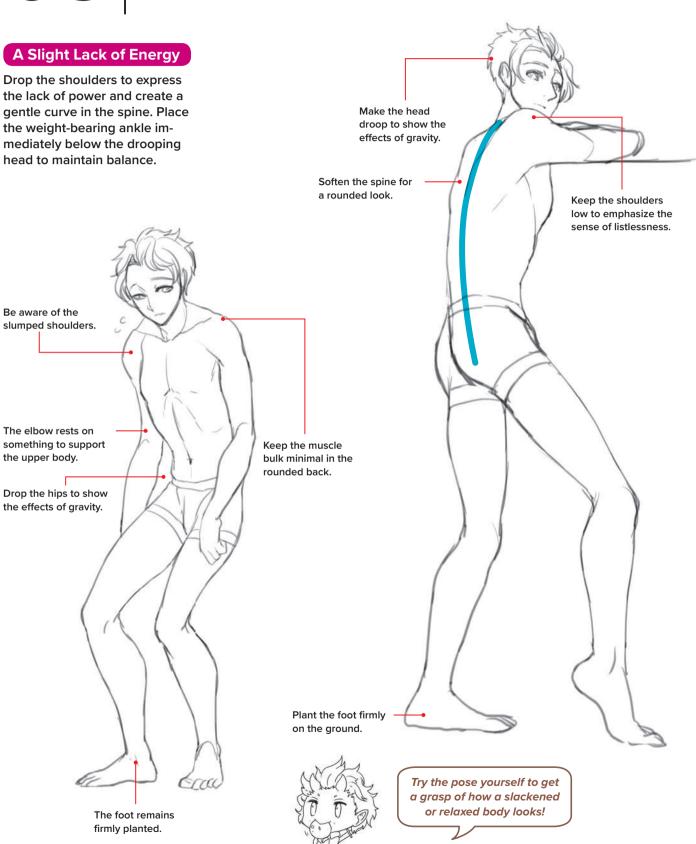


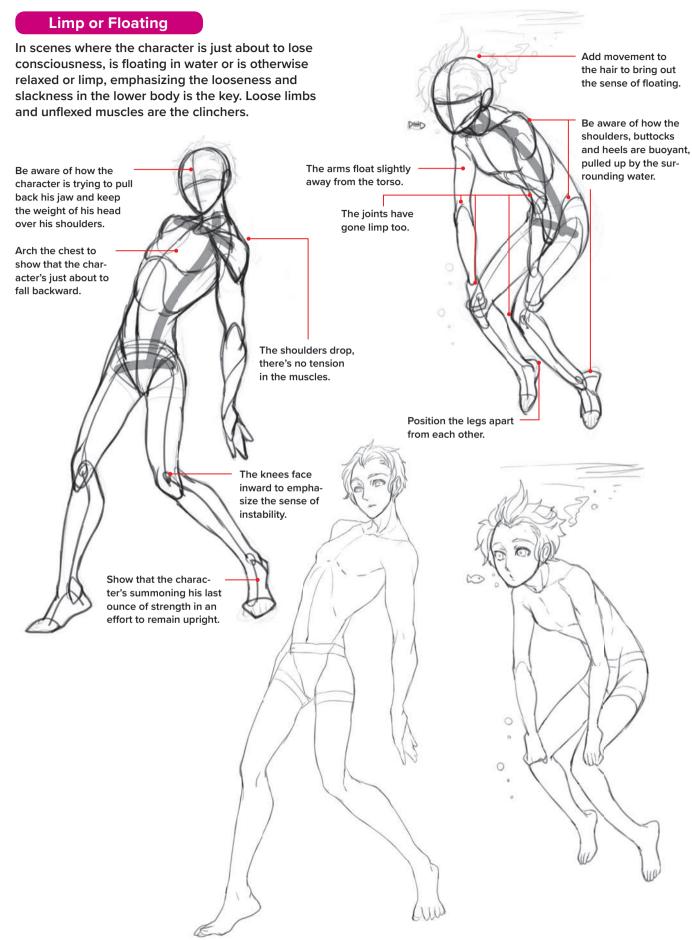


05

Drawing a Slumping Figure

The movement of the shoulders and the line of the back are key points for creating a believably listless pose.





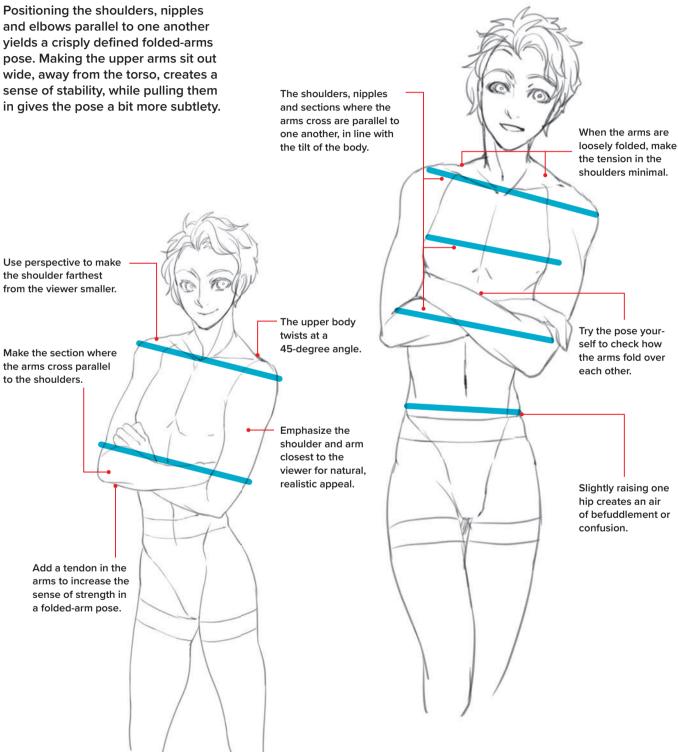


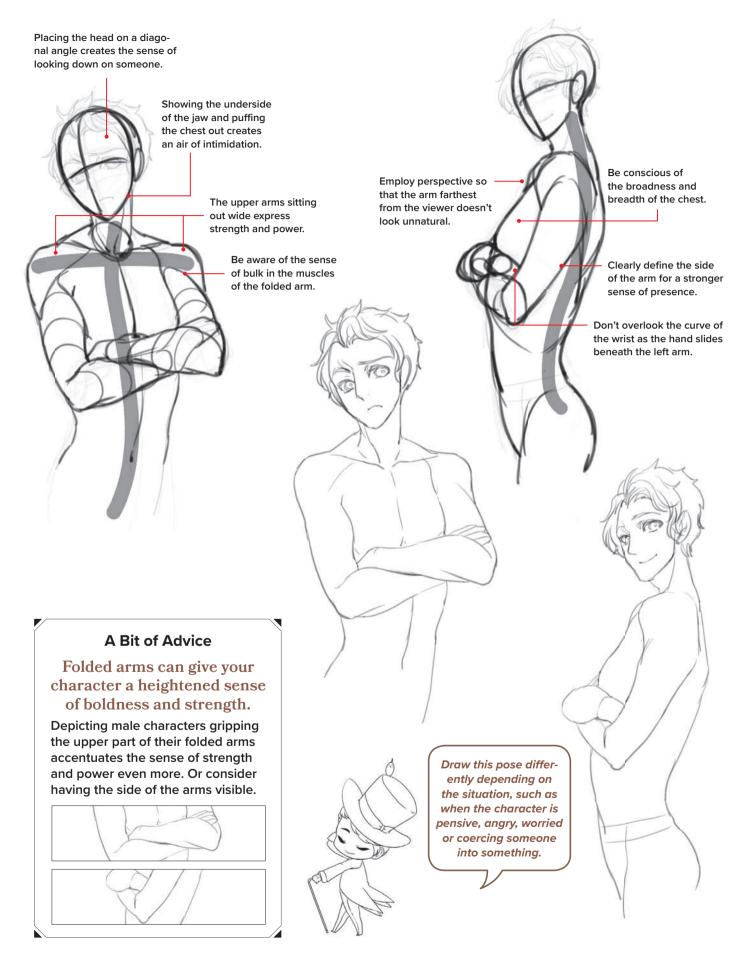
Drawing a Figure with **Arms Folded**

The arms can always be used to add emphasis and definition to your pose. Folded arms only increase this appeal.

The Folded Arms Basics

Positioning the shoulders, nipples and elbows parallel to one another yields a crisply defined folded-arms pose. Making the upper arms sit out wide, away from the torso, creates a sense of stability, while pulling them in gives the pose a bit more subtlety.







07

Drawing a Leaning Figure

In a leaning pose, the positioning of the parts of the body touching the wall is key. If they protrude or blend too seamlessly into the wall, the drawing will look unnatural.

Leaning on a Wall

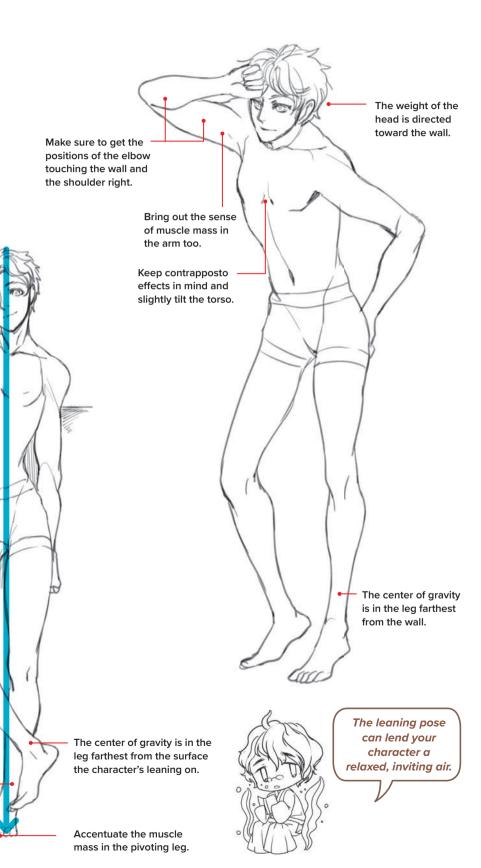
When leaning against a vertical service, the back becomes the center of gravity and the body's axis moves, shifting tension to the back of the head. The wall is perpendicular to the ground, so maintain that line through the positioning of the head and back.

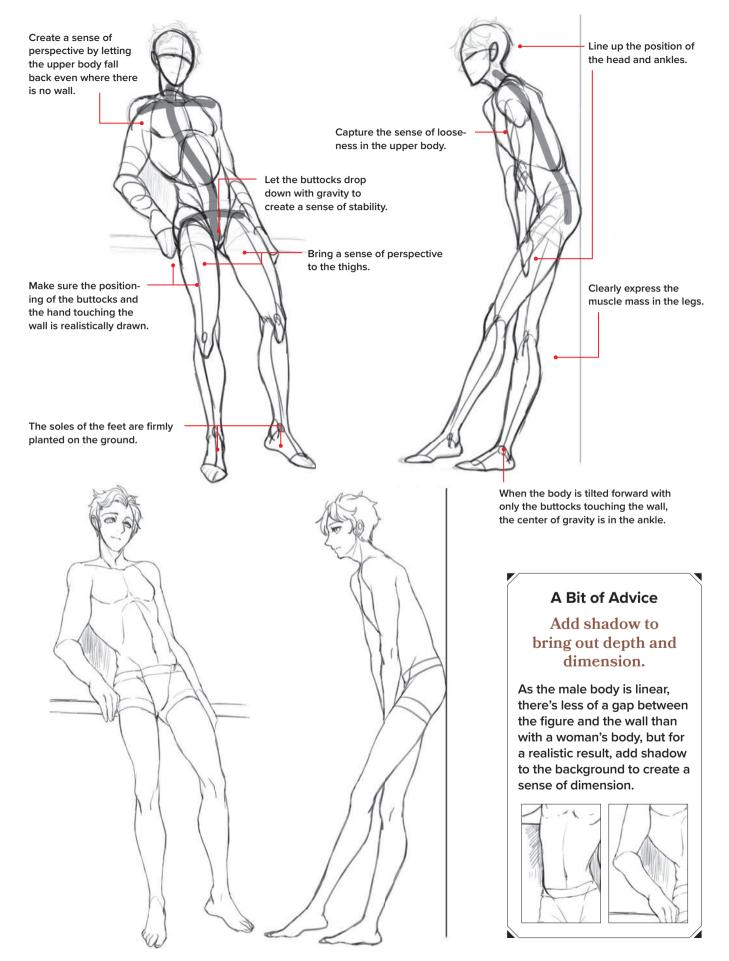
Carefully draw in the parts of the arm and side of the stomach that are in contact

with the surface.

Keep the free leg loose and relaxed.

Keep the ankle at the center of gravity directly below the head.





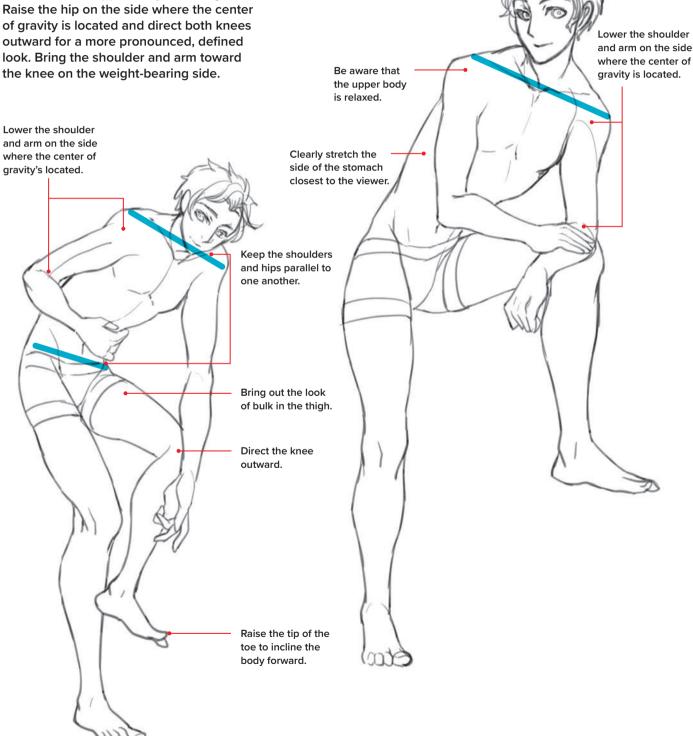


Drawing a Bending Figure

Bending over is a common pose, but getting it right can be tricky. The position of the waist and knees is key.

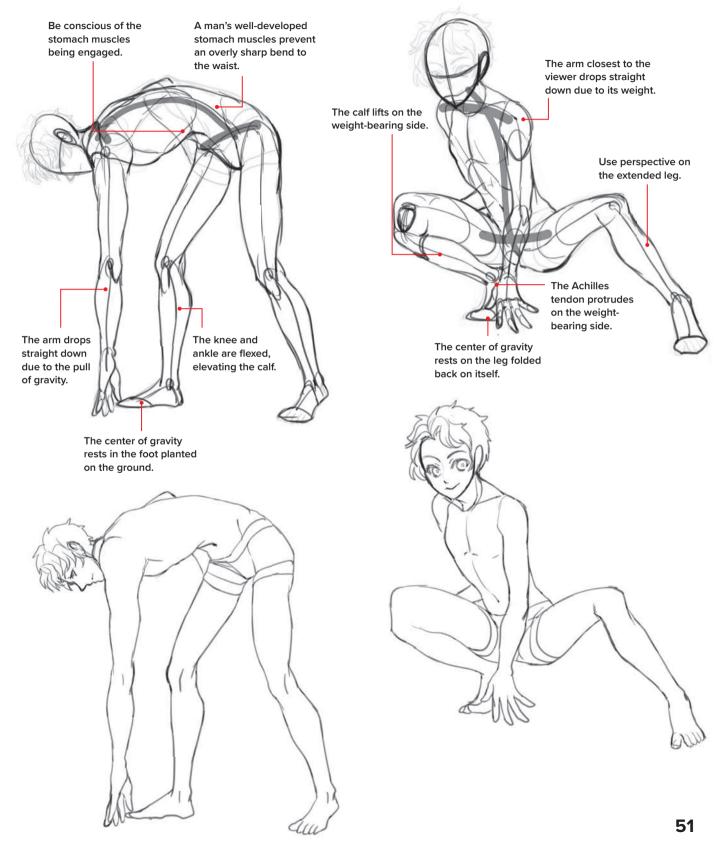
Bending Slightly

Keeping the structure of the backbone in mind, draw the upper body on a diagonal. Raise the hip on the side where the center of gravity is located and direct both knees outward for a more pronounced, defined look. Bring the shoulder and arm toward



Bending All the Way Over

Draw the upper body significantly bent over with the stomach approaching the thighs. Whether the knees are straight or the hips are dropped, in a pose where the body's bent, the sense of bulk in the calves is important.





09

Drawing Two Standing Figures

When drawing two figures physically interacting, pay attention to each figure's movement and be sure you get the centers of gravity balanced.

Grabbing the Arm

In this scene, one character grabs the arm of the other in an effort to stop him as he tries to run away. There's a twist in the upper body of the figure on the right. The balance of the figure on the left shifts slightly forward.

Make the muscle of the grabbing arm well-defined.

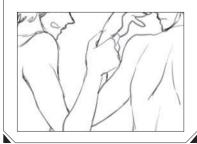
Make sure the gazes and the directions of the body align. Make the parts The torso is twisted contacting one so be conscious of another clear and the sense of bulk in neatly defined. the back muscles. Tilt the upper body forward to add momentum.

The weight rests on the foot stepping forward.

A Bit of Advice

Draw the overlapping parts first.

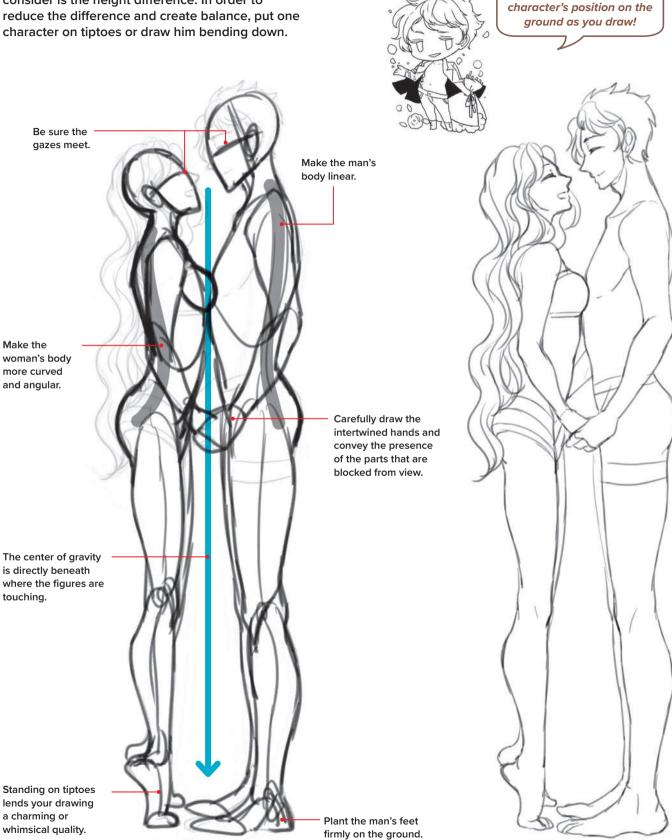
If you want to connect the two figures but are having trouble creating a sense of continuity and cohesion, start by drawing the parts that are touching. In the illustration above, it's the hands. Another good tip: use images and photos of posing as references and practice drawing them.



Make sure to check each

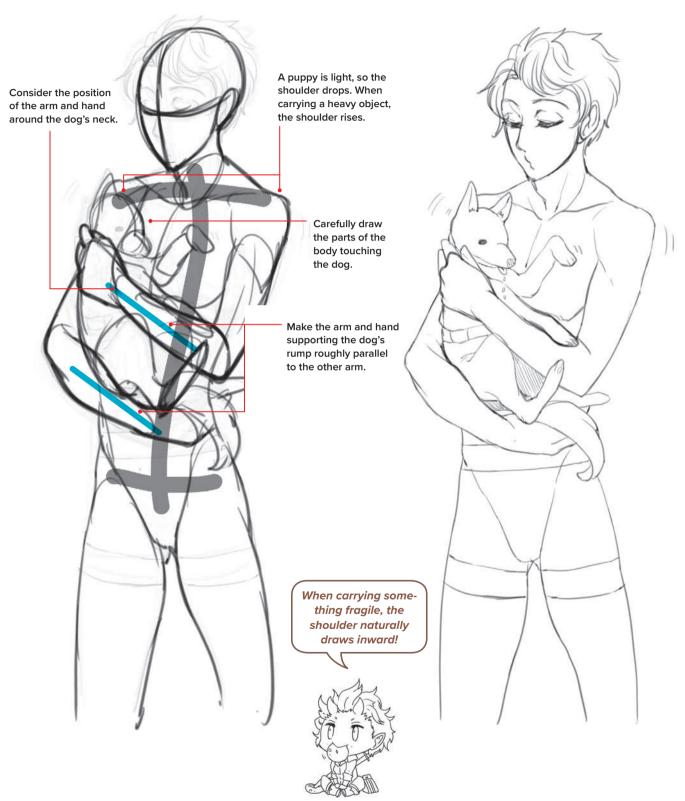
Clinging to Each Other

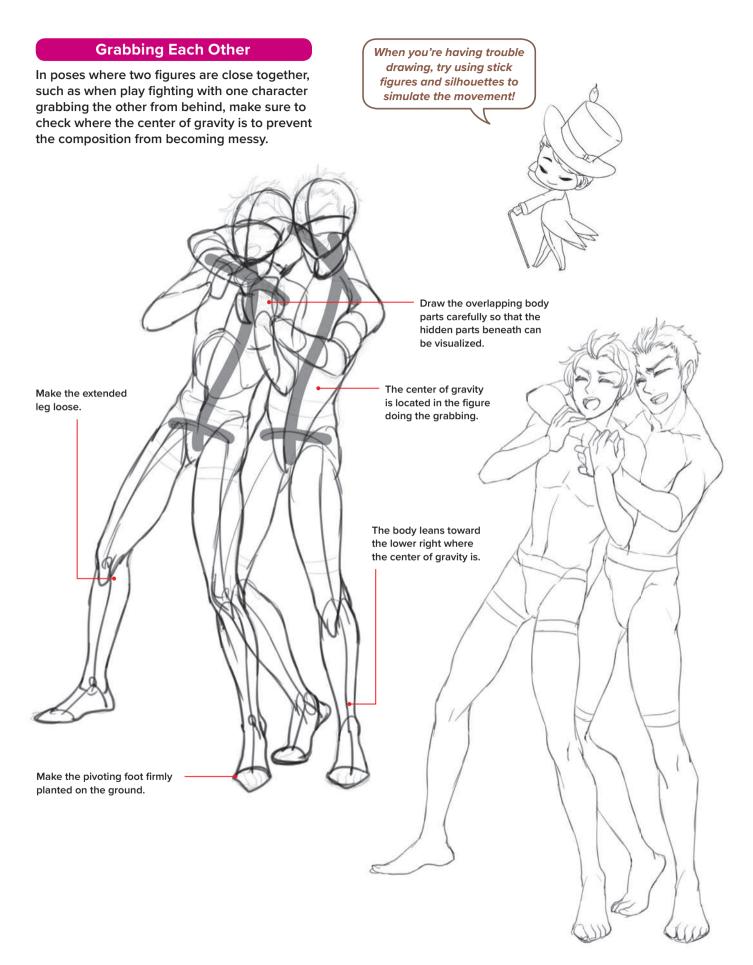
When drawing two figures in close contact and gazing into each other's eyes, the first thing to consider is the height difference. In order to character on tiptoes or draw him bending down.



Cuddling an Animal

In a pose where a figure's holding a pet or where there's a marked difference in size between the two connected figures, starting the drawing with the larger character makes it easy to adjust overall balance.

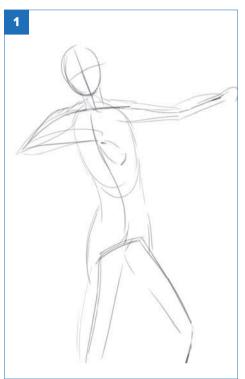






Drawing a Rough Sketch

Start with a rough sketch. In a standing pose, being conscious of the movement of the legs and the shape of the muscles in the upper body to create a well-defined stance is key.



Process on Paper

Using Warming Up (see page 32) as a reference, draw the shoulders, hips, backbone and the other parts that form the bone structure. Then add in the flesh. Don't start by drawing the clothing, but rather block-in the body, focusing on the muscles and the way they're moving.



Scan your work into the computer and add clothing over the blocked-in figure. Think of the finer details as you work out the direction of the face and roughly add in the clothing. At this stage, it's fine to start sketching in lines. Keep adding them in until you find the lines you want to use.





Process on Paper

If the figure doesn't look quite right, try reversing it. Here, the reverse image has been printed onto paper for a fresh perspective and format.

A Bit of Advice

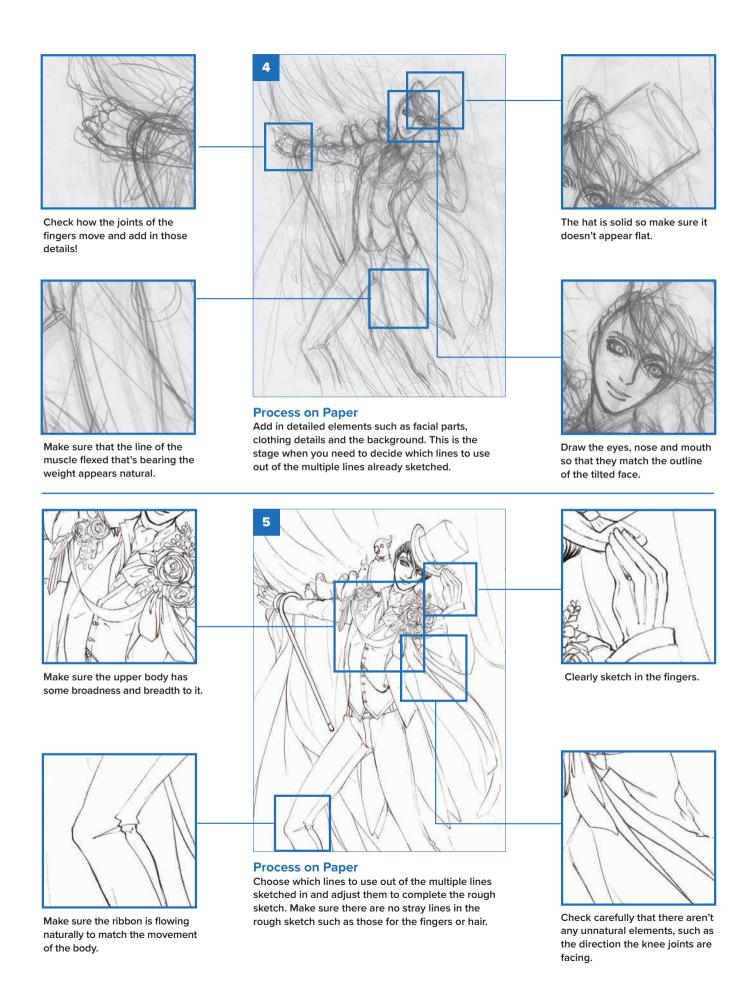
Illustration on a Computer



Illustration on Paper



Start by making a rough sketch by hand on paper, then make corrections and do the detailed tasks on the computer to achieve the look you want. If the illustration isn't looking the way you envisioned, scanning the hand-drawn image and changing the surroundings is an option. Adding in fine details is best done on paper; the flow of fabric and the contact between the figures is more readily captured on paper. For viewing the illustration objectively, scan the image into your computer.



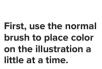


Applying Color

Add color in a thick layer to complete the drawing.



Use your preferred digitaldesign software for applying color, and Photoshop for correcting it. Let's start by applying a temporary coat. Use a normal brush to achieve a color application that resembles oil paint.





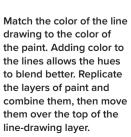




Oil pastels work well for smudging and blending effects.



Digital-design software allows you to focus on layers limited to drawing, line drawing, applying color and developing the background. It's easy to make corrections as everything is added on one layer.







Here, the red background has been changed. Keep adding color over the line drawing. Try various ways of applying color such as using the eyedropper or Photoshop's posterization effects. Using posterization removes mottling or irregular color, so use it when color has been quickly placed onto the illustration.



Try using the eyedropper to blend the surrounding colors!



Make use of posterization to smoothly erase mottling!



Use your digital-design software to further apply color and complete the work. It's fun to use various filters to discover your favorite color scheme!

A Bit of Advice

Normal brush vs. Oil pastel

There are various types of brushes available for use when creating illustrations on a computer. If you're not sure which one to start with, try two types: the normal brush and the oil pastel. Use the normal brush to draw the base, then use the oil pastel version to smudge and blend color and create nuance. Oil pastel is characterized by its resemblance to oil paint. Once you're used to it, try making your own original brush!

Take a Closer Look >> 0

How to Apply Color

There are various methods for applying color. Here, two methods of color application are explored: Photoshop and your preferred digital-design software.

▶ Cel Shading

Often seen in traditional animation, it's the simplified use of color that appeals in this type of painting method. As the method itself is simple, matching the colors and finding an overall balance require serious consideration. Apply color using mainly the default brush in Photoshop.



Applying a soft-focus effect to particular sections diffuses the outline of the glass, creating the appearance of light being reflected.



Make the shadow on the face green and the shadow on the shirt blue. The key here is to create the appearance of the blue in the background being reflected.



Line drawing prior to the application of color.



The parts reflecting light stand out and appear to glow.



Make the snack packaging reflective too. This has the added effect of making the package seem more solid.



If you're not good at coloring, give this type of painting a try!

▶ Gray-Scale Techniques

This technique involves first using shades of gray to create density, then adding color. Most of the work is done using digital-design software, with Photoshop used to make fine adjustments to the color.





Add shadow to the illustration using basic layering techniques. This is an easy way to apply color if you're not yet proficient at putting colors together, if you like layering your preferred colors or if you're unsure which colors to use.

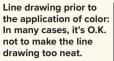


It's fine not to be too precise with shading, so start by adding color to create a rough overall impression.



Areas that aren't shaded appear to be in direct sunlight. If this suits the look you're going for, it's a sign that the method of shading has worked.

Add color in separate layers. Place suitable shades of color in layers over the illustration and integrate those that you like best, using layering techniques to add color.







Using a separate layer to sweep color over the image, creating the look of warm sunlight.



▶ Other Ways of Applying Color

There are various ways of adding and applying color. Layer painting refers to the process of applying color and texture in stages. Additionally, just as when using paint, the feel of an illustration can alter significantly depending on whether the colors are blended together and whether texture and artistic effect and being integrated.



Layer painting

This illustration is colored in a similar way to that of the loose pose on page 118. Over all, the tones are subdued and low key in this picture. When creating an illustration, considering the tones to be used while planning the composition is key.



Anime painting

This illustration has been colored using anime painting techniques. In contrast to regular anime painting, many textures have been incorporated, resulting in an illustration with depth and dimension. Use gradation and other tools as a way of evolving the illustration.



Layer painting (with no shadow)

No shadow has been applied to this layer painting. Because of that, this is a more difficult method of arranging colors than anime painting. Texture is applied in layers to create a prism effect at the same time as unifying the colors into a cohesive whole.



Analog painting

Here, transparent watercolor and color ink have been applied to drawing paper. If you're not skilled at applying color on a computer, try coloring by hand first and then scanning your work into a computer.

PART 2

Sitting Poses: The Basics

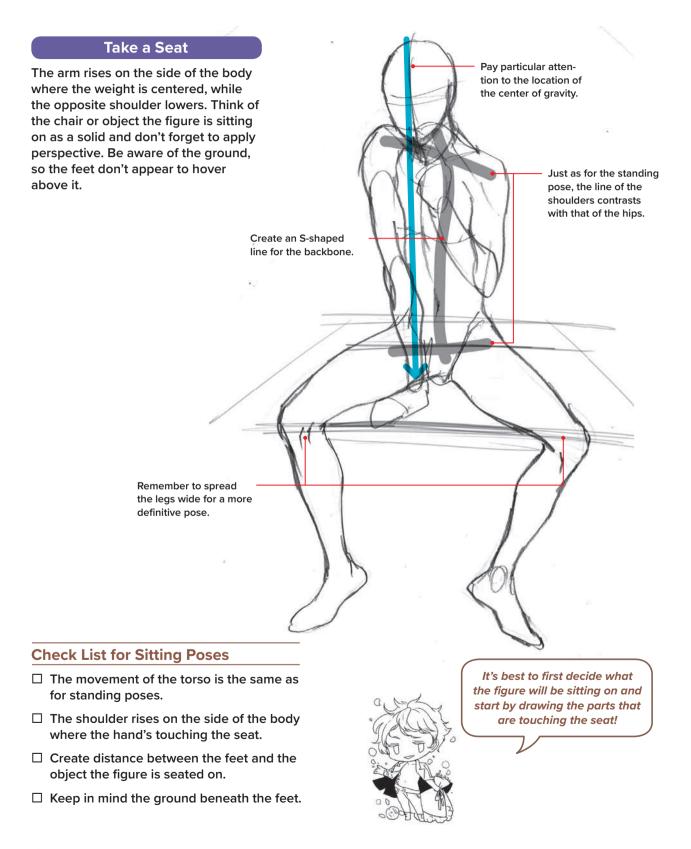
The movement of the legs and the application of perspective are essential for creating compellingly complex sitting poses. Make sure you pay close attention to the object the character's sitting on.

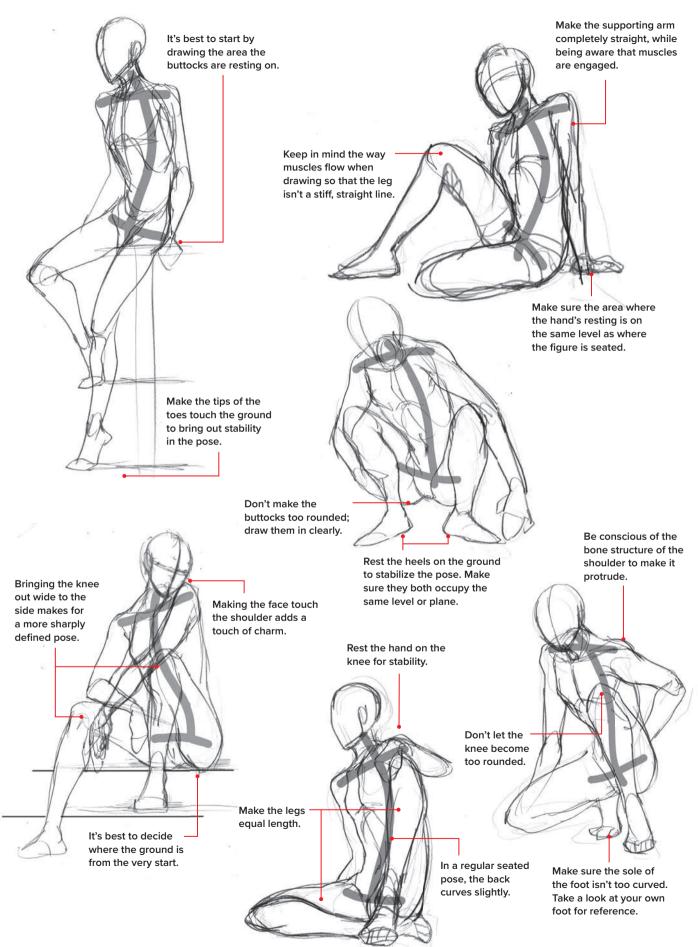


Sitting Poses

Drawing a Sitting Pose

The best approach to a sitting pose depends on the item your character's sitting on. Furthermore, having the figure leaning against the seat back is an easy way of introducing contrapposto complexity to the pose.

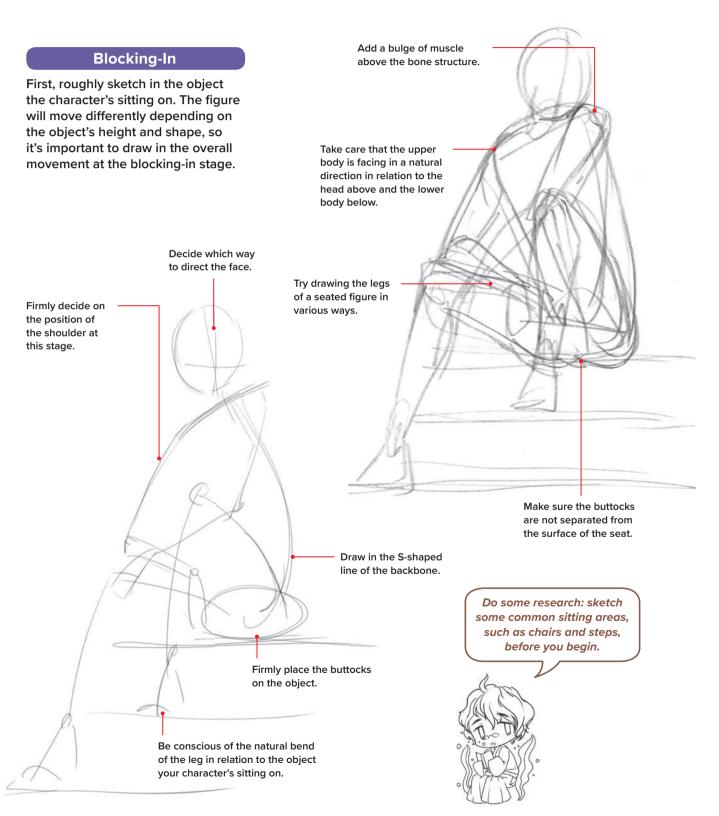


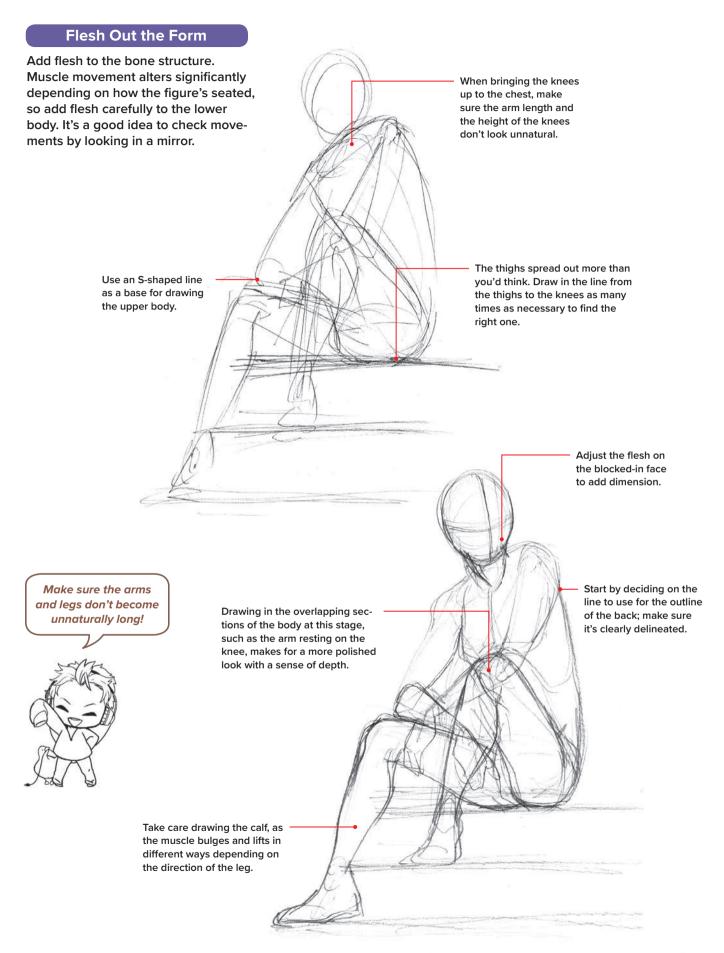


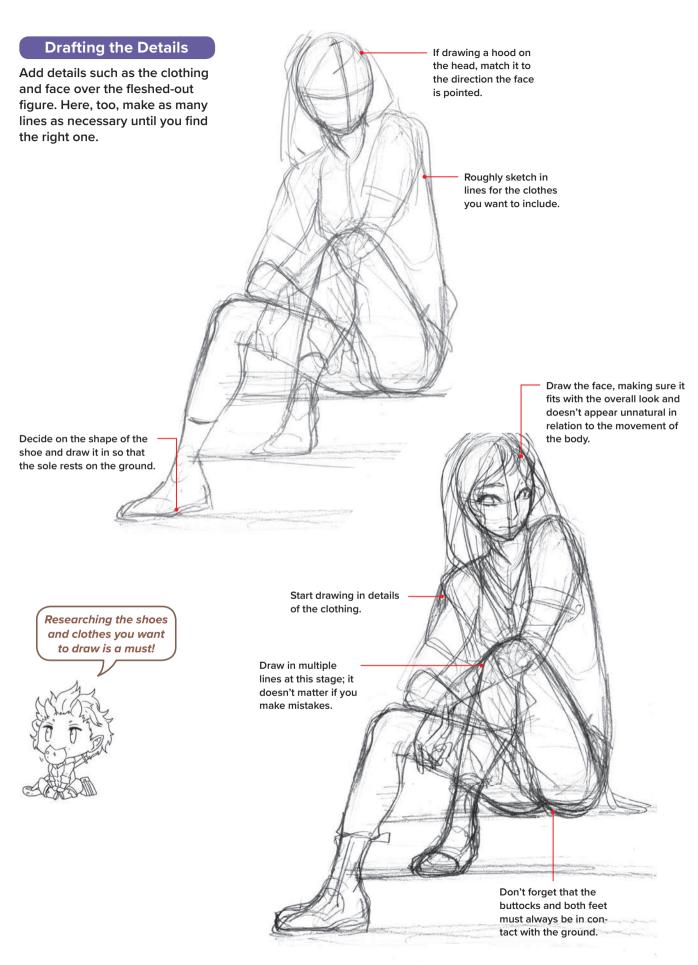
Siting Poses

Warming Up

The body moves in different ways depending on the object it's perched on. Decide the position of the lower body and pay attention to how the upper body twists or moves.



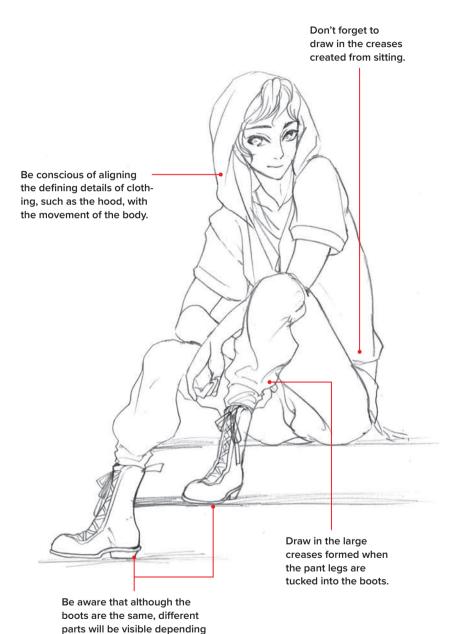




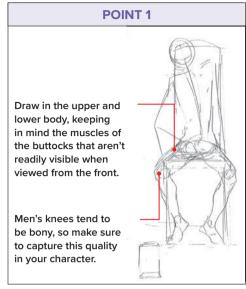
Completing the Line Drawing

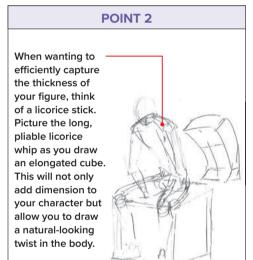
From the multiple lines you've drawn, choose the best and draw in details such as the creases in clothing, fingers and facial features to complete the line drawing. Look over the entire drawing to check that nothing appears unnatural.

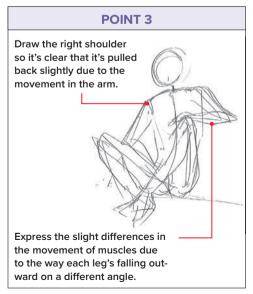
on the angle of the legs.



Three-Point Plan When Blocking-In a Sitting Pose







Sitting Poses: The Basics

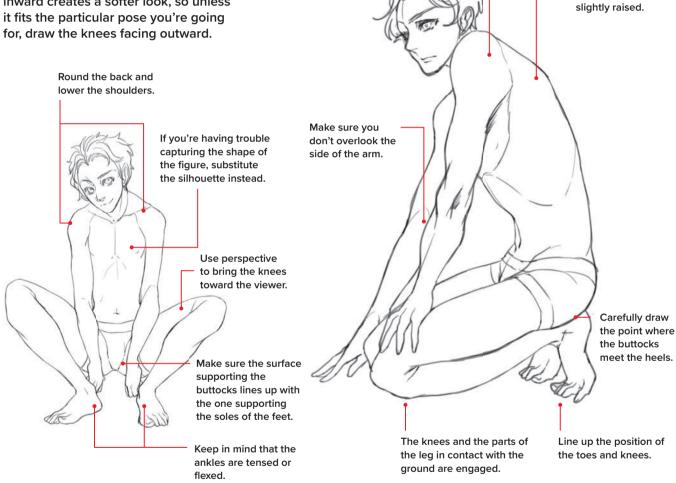
01

Drawing a Figure Sitting on the Ground

Sitting on the ground includes such poses as kneeling with the buttocks resting on the heels, sitting with the knees drawn up to the chest or kneeling with the legs out to the sides.

Sitting

When seating a male character on the ground, it's common to direct the knees outward. Making them face inward creates a softer look, so unless it fits the particular pose you're going for, draw the knees facing outward.



A Bit of Advice

Be aware of the kneecaps to prevent an unnatural look.

To create variation in a sitting pose, it's necessary to move the joints of the hip. Be aware of the bend in the legs to create a natural look for the direction of the knees.



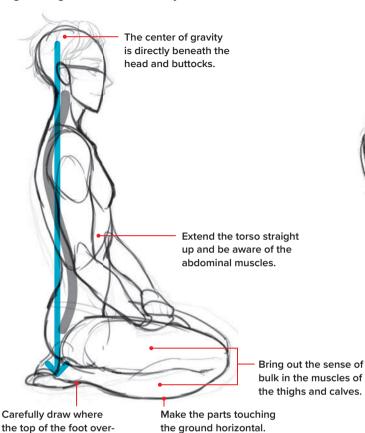


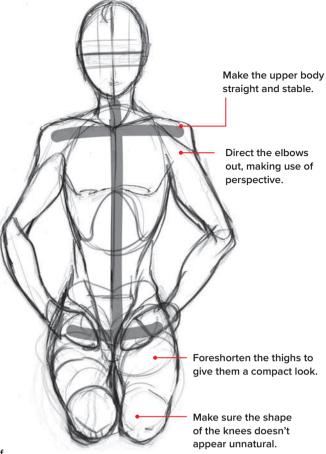
The back is straight

and the shoulder's

Kneeling While Resting on the Heels

This kneeling pose can be difficult for some men due to their pronounced leg muscles. Draw the bulk in the muscles, keeping in mind that they're not suited to folding the legs beneath the body.

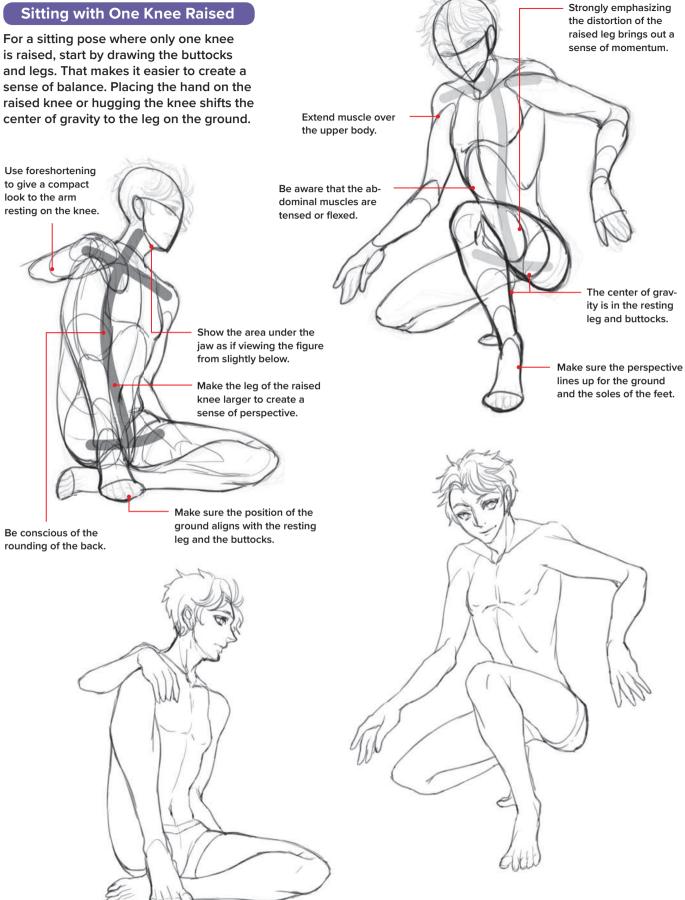


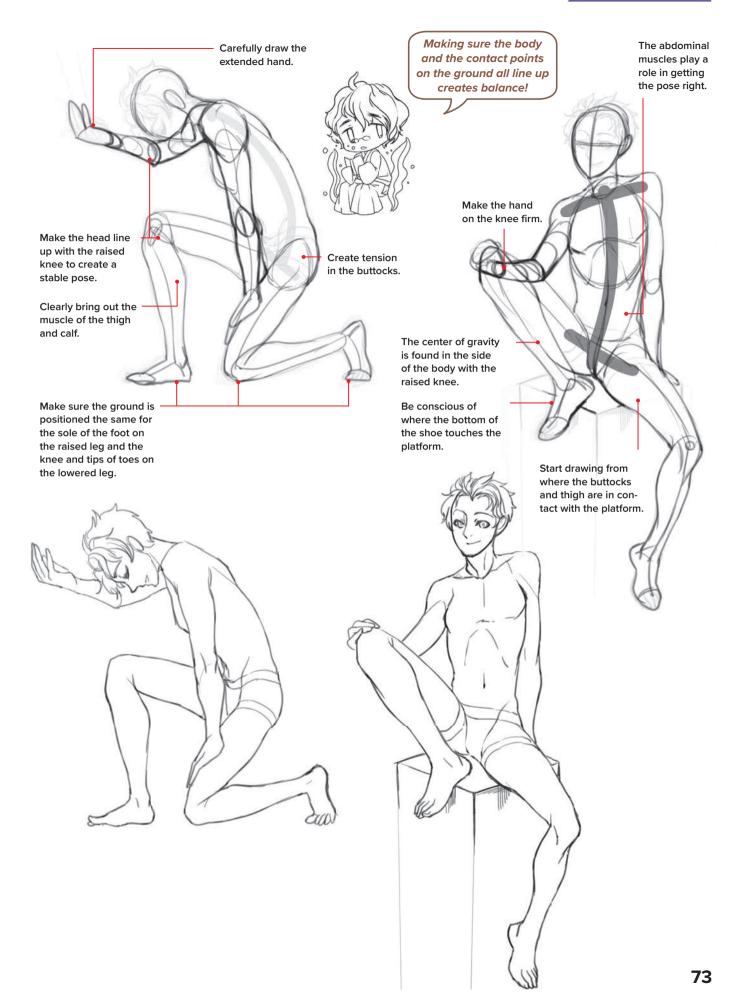












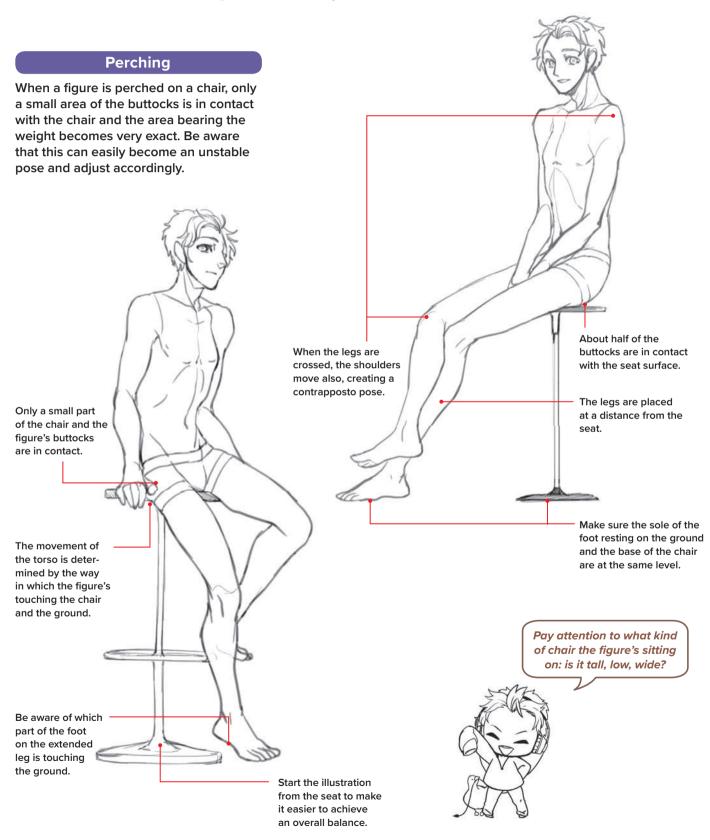


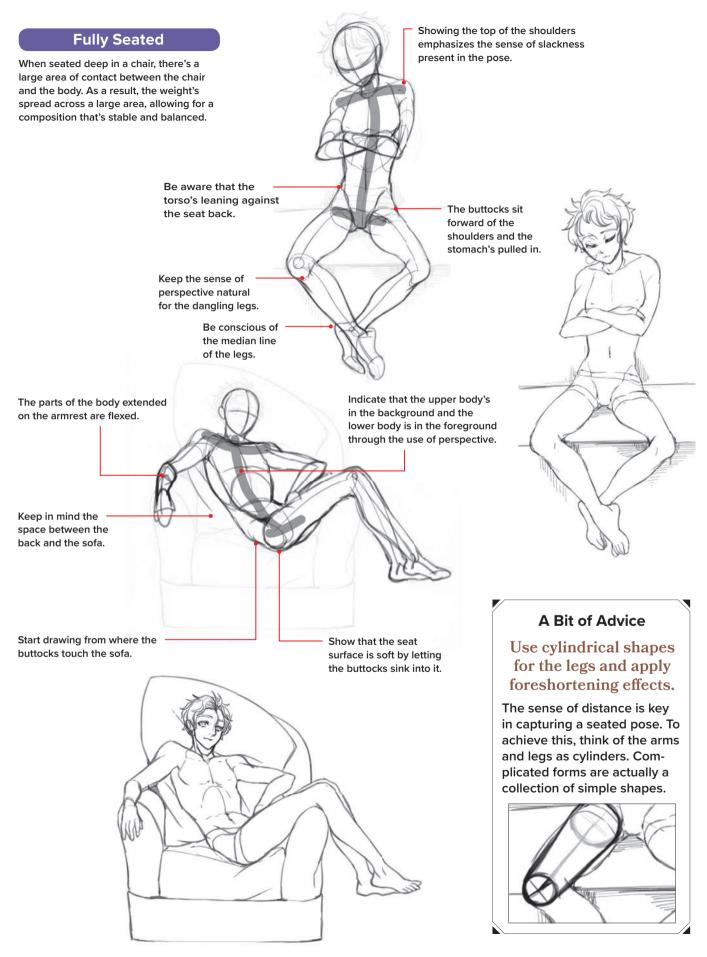
Sitting Poses: The Basics

02

Drawing a Figure Sitting on a Chair

When drawing a figure sitting on a chair, first carefully observe the parts of the body that are in direct contact with the seat.



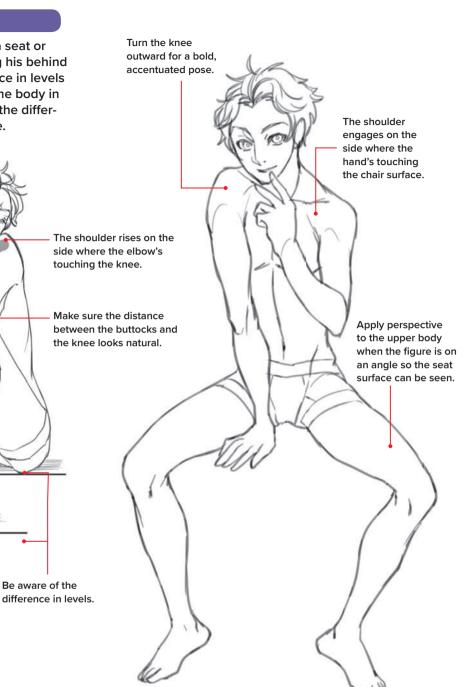


Other Seated Poses

Seated poses are created not only on a seat or sofa, but any time a character is resting his behind on something where there is a difference in levels (such as stairs). Adjust the balance of the body in line with the position of the knees and the difference in levels to achieve a natural pose.

Turn the knee outward.

Make sure to clearly show the position where the buttocks are in contact with the step.



A Bit of Advice

Be aware of the

Change the height of the knee depending on the chair or where the character's sitting.

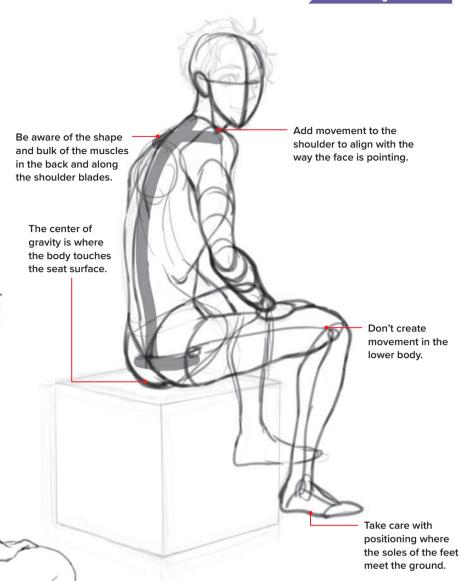
For figures seated on steps or low chairs, the knee draws closer to the chest. Ascertain the correct position of the knee from where the buttocks come into contact with the surface of the chair in order to create a natural look.





Rear View

When drawing the rear view of a seated figure, pay attention to the back. Male characters, in particular, have pronounced back muscles and it's important to capture the sense of volume.



A Bit of Advice

Be aware of the muscles when the leg is raised.

In situations where the character's seated, the object he's sitting on may be a chair, sofa, stool or steps. If the shape, height and firmness of the material aren't taken into account, the pose won't look realistic.





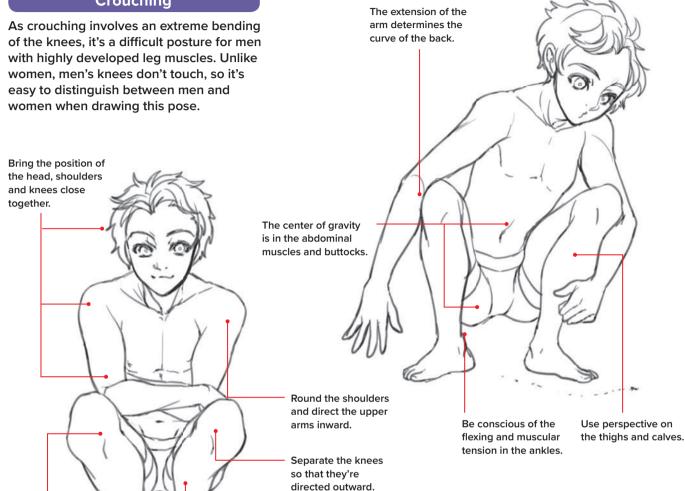
Accentuate your character's strength through the movement of the back muscles.



Drawing a Crouching Figure

In a crouching pose, the back rounds and the body becomes compact. Incorporating perspective is an important element.

Crouching



A Bit of Advice

Clearly show the mus-

cles in the bent legs.

Consider where to apply perspective for best effect.

Think of where perspective comes into play in order to create a natural crouching pose. If showing the figure from the front, it's needed in the legs, but this doesn't apply to a figure viewed from the side. Distant objects are fine and small, while closer objects are broad and large.

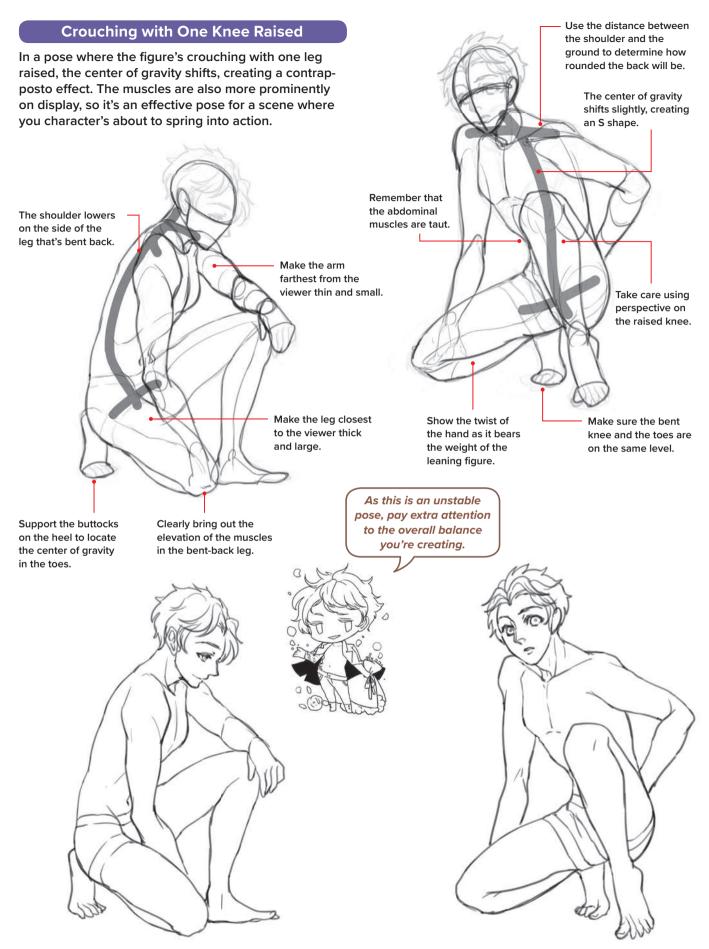




Use foreshortening

in the lower body

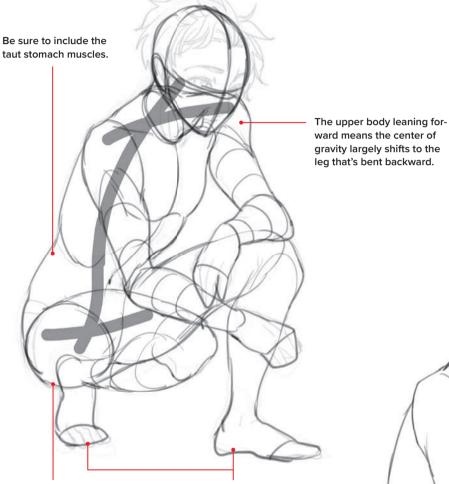
to bring the knees forward.



Other Crouching Poses

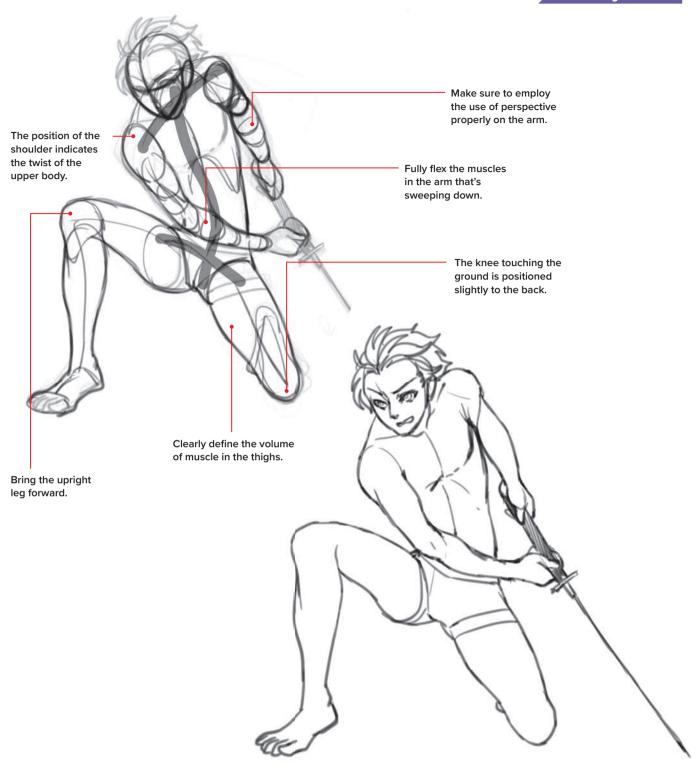
Let's pose the figure to see what happens to the balance of the body when the upper body is leaning over, the arms are sweeping down dramatically or the figure is performing some other kind of action while squatting.

Make sure to draw the figure differently depending on the situation, whether your character is pensive or feeling angry, worried or intimidated.



Corresponding with the tilt of the body, the heel supports the buttocks, with the nipples and the section where the arms cross running parallel to the heel. Line up the positions where the feet touch the ground.

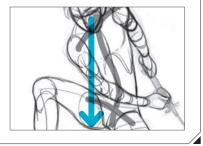




A Bit of Advice

Shift the center of gravity to create a dramatic sense of movement.

Fast, dramatic actions can be expressed by shifting the shoulders and hips away from the center of gravity. Think of the click of a camera shutter and try to incorporate the moment that the weight shifts into the pose.





Sitting Poses: The Basics

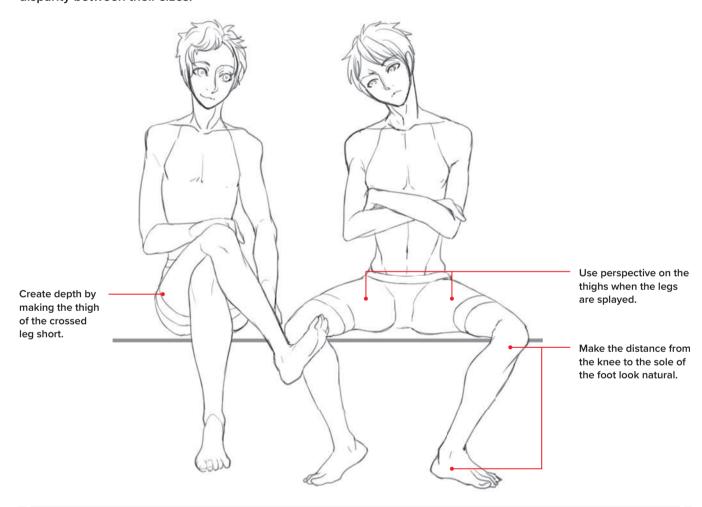
04

Drawing Two Seated Figures

When the bodies of two figures are connected, consider the distance between them as well as the position of the ground.

Seated Side by Side

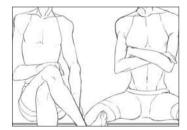
In order to make it clear that the figures are both sitting on the same object, it's important that the position of their buttocks and the sense of perspective are in sync. Be sure also not to create an unnatural disparity between their sizes.



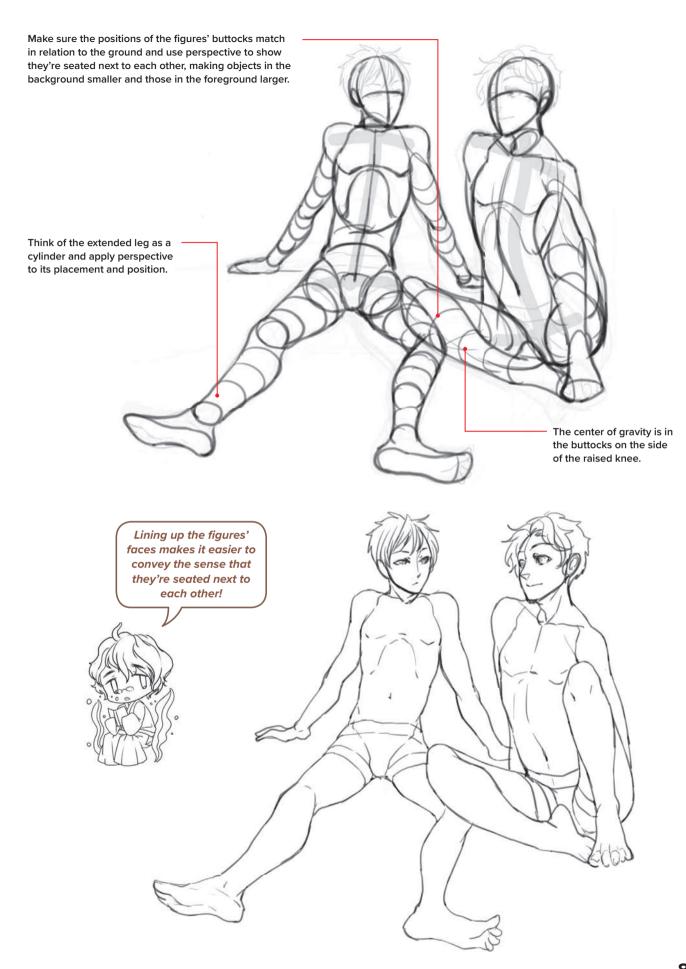
A Bit of Advice

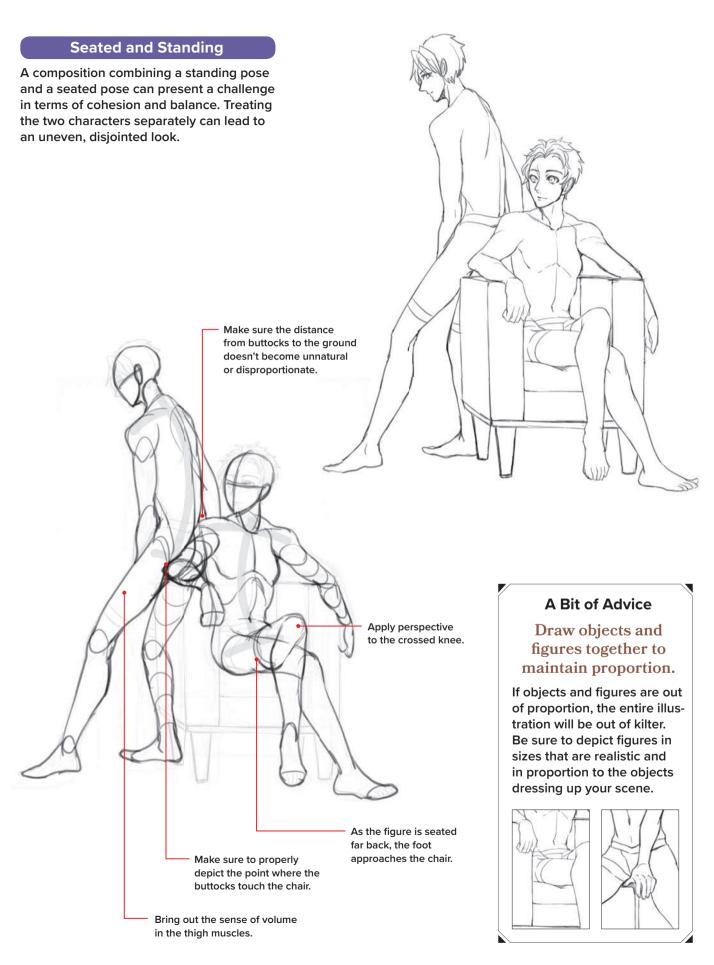
Maintain the proportions for the differences in the physiques to prevent inconsistencies.

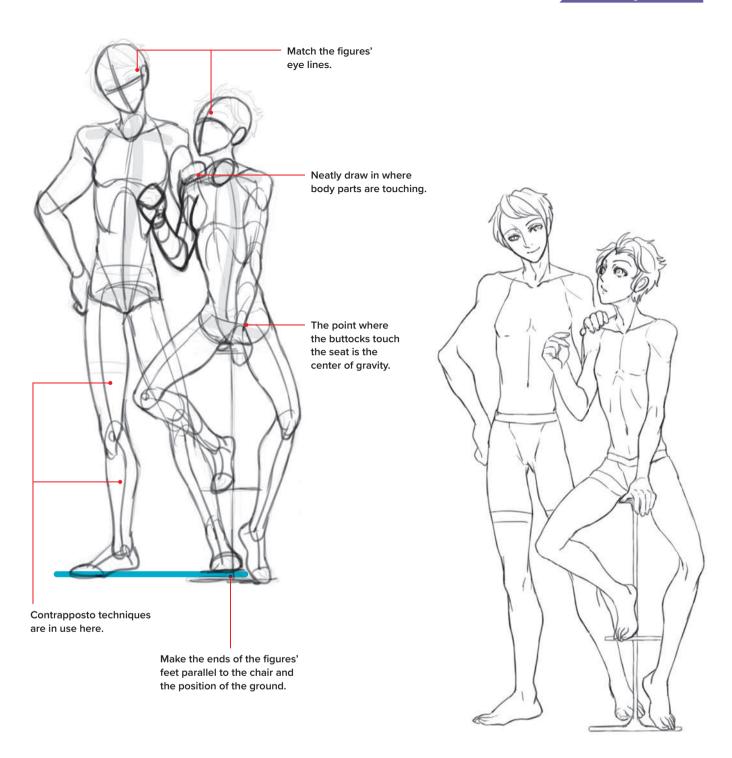
When more than two characters appear in a scene, differences in their size can create disharmony in the illustration overall. If you want to use characters with different physiques, make sure their proportions are in keeping with other elements present.











A Bit of Advice

Position faces at different heights for an illustration that suggests a sense of movement.

Combining a standing and sitting pose or positioning faces at different heights within the one picture creates interest within the illustration. Altering the distance between the two figures or changing their poses is also a good idea.







Drawing a Rough Sketch

Now it's time to stretch your skills drawing an illustration centered on a sitting pose. Neatly complete the rough sketch, paying particular attention to the defined lines of the muscles.

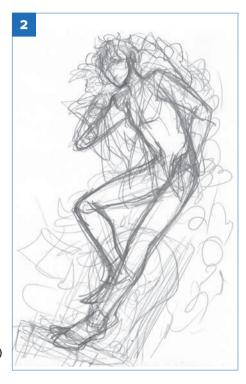


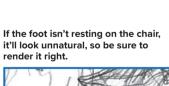
Process on Paper

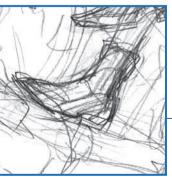
First, roughly block-in the figure. At this stage, if you have an idea for the background, fill that in too. After sketching in the bone structure, flesh the figure out to create the physique. Don't forget to pay attention to where the center of gravity is.



Scan the image into a computer and add the face, limbs and other fine details a little at a time, firming up the outline of the body at the same time. Applying perspective to parts that tend to become unnaturally long (such as the legs) is a key point for improving.







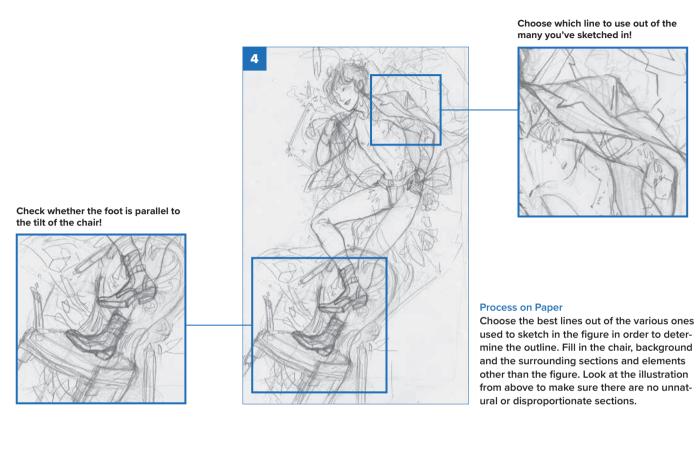
3

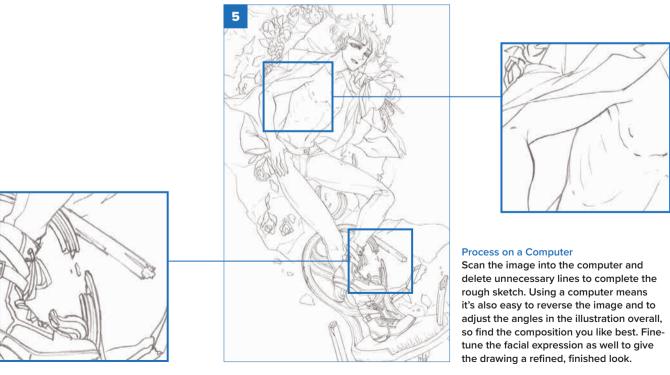
Add in the bouquet the figure is holding and the creases in the shirt at this rough sketch stage.



Process on Paper

Print out the work and draw in details such as the facial expression, clothing and shoes. Draw the clothing to blend in with the silhouette of the body. Adding creases to the clothing bit by bit at this stage makes for a more complete rough sketch.





Applying Color

Use the rough drawing to apply color on the computer. Reusing the background you've already processed saves you steps as well as adding detail and complexity to the story the illustration is telling.



Use Photoshop to apply color. Start by layering color onto the flesh-toned sections and black sections of clothing.



Continue using Photoshop to add color to large sections including the background. Placing color into the background, in addition to any other areas, at this early stage makes it easier to visualize the finished result.







Use Photoshop to add texture to skin, clothing and the chair, keeping the characteristics of each in mind. This brings out the individual texture of the skin and the wood.

A Bit of Advice

Creating texture







It's possible to easily alter the atmosphere and the sense of design in an illustration by making use of texture through Photoshop. Rather than just using one layer of texture as it is, try combining multiple layers. Furthermore, if you can't find the texture you have in mind, try creating your own. Create several layers of texture that suit your vision and layer them to achieve the look and result you're going for.



Use Photoshop to add shadow to the body and background to create a sense of depth and dimension. It's best to observe and note where shadow would naturally form before you apply color.



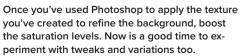




Use Photoshop to draw a tattoo. You'll need to edit it so it fits in with the curve of the arm.



Use Photoshop to complete the design scheme for the background. Using elements you've created yourself provides the illustration with a fully realized, well-defined world that your character inhabits.



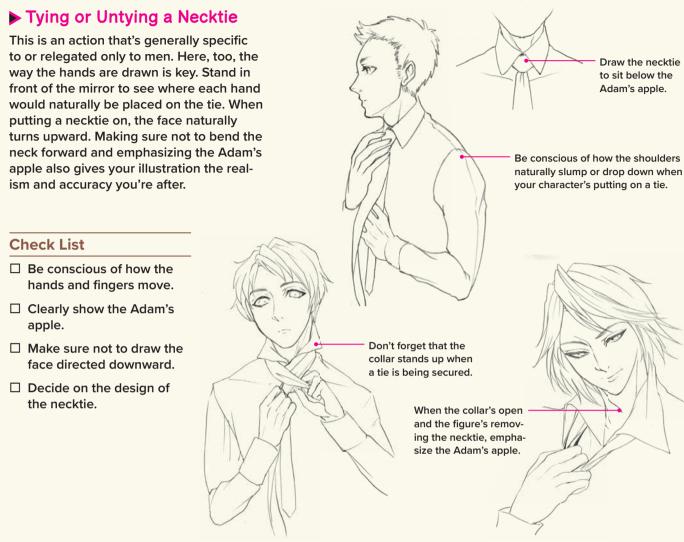


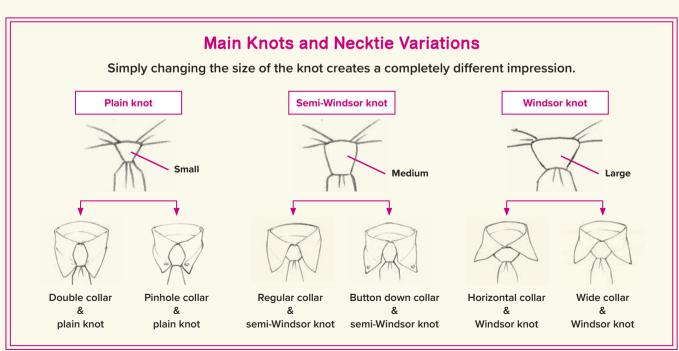
Take a Closer Look ►► 2

Drawing Actions and Gestures

Now let's try drawing signature gestures and actions that will help define your character, such as smoking a cigarette, putting on a tie or putting on a pair of glasses.

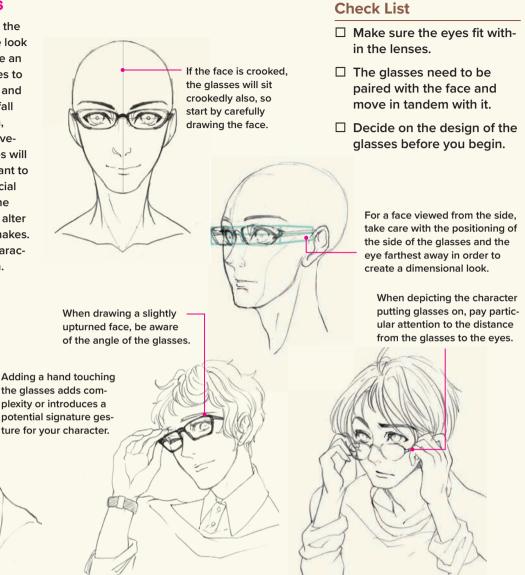


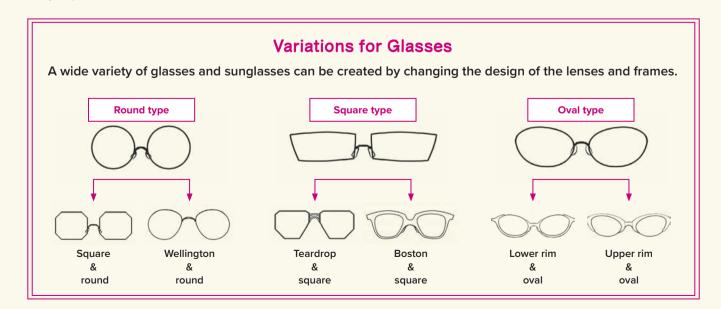




▶ Wearing Glasses

As long as the eyes fit within the lenses, it's easy to create the look of wearing glasses, so they're an invaluable item when it comes to creating different characters and looks. However, there's a pitfall when it comes to using them, as unless they match the movements of the face, the glasses will appear unnatural. It's important to draw them in parallel with facial movements. The design of the frames can also dramatically alter the impression a character makes. Devising designs for your characters to wear is part of the fun.





PART 3

Reclining Poses: The Basics

The use of perspective is essential when creating reclining poses. Bring out movement in the pose by twisting the torso or shifting the position of the legs.



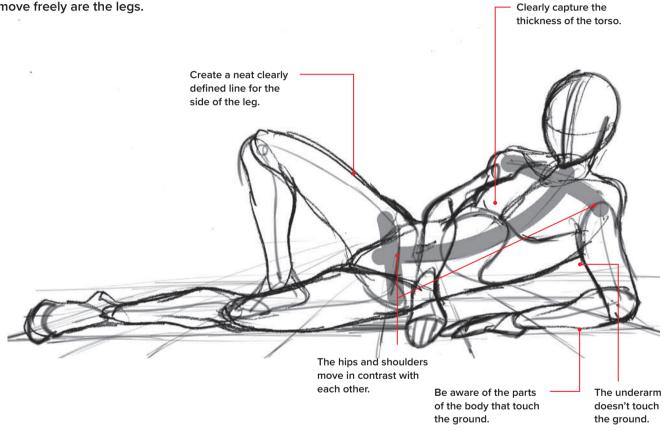
activing Poses

Drawing a Reclining Pose

In a reclining pose, it's important to be aware of where the body comes in contact with the ground. Additionally, reclining poses tend to require foreshortening or elongating parts of the body, so make sure to clearly apply and bring out a sense of perspective.

Basic Reclining Poses

When your character's facing upward, it's the back and buttocks that rest on the ground, while when facing down, it's the arms and hips. As the center of gravity is distributed across the entire body, there's little movement and the only parts that move freely are the legs.

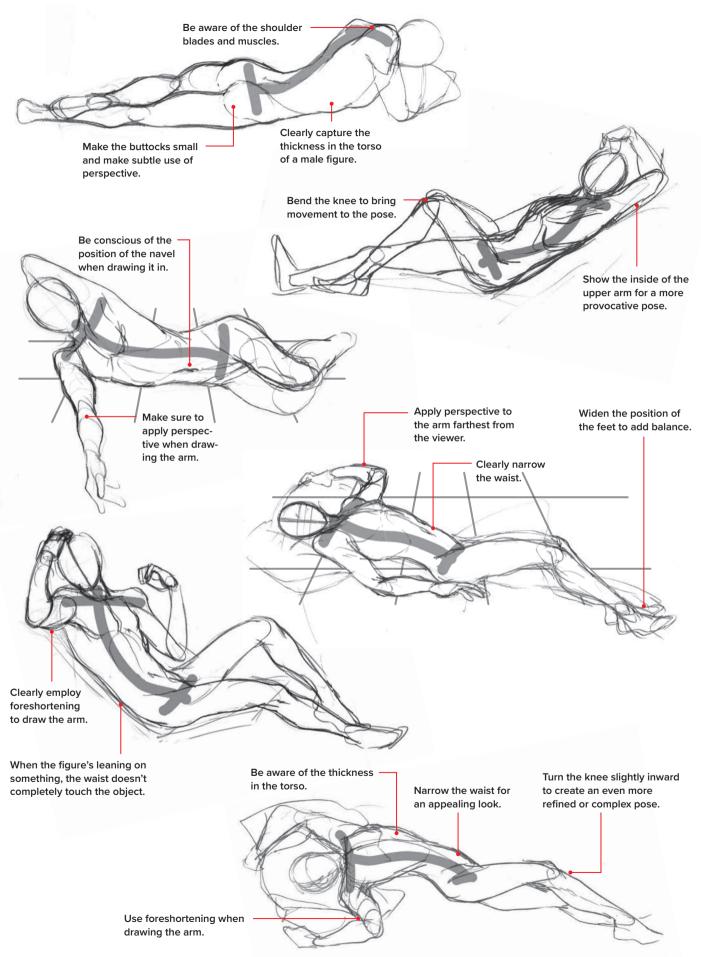


Check List

- ☐ Apply perspective before starting to draw.
- ☐ Make the line neat for the shoulders, hips and other parts at the side of the body.
- ☐ Clearly capture the broadness and breadth of the torso and the thickness of the arms.
- ☐ Determine which parts will be in contact with the ground and make sure they're consistently drawn.



Reclining poses tend to require the use of perspective, so take the time to draw in lines on the ground to guide you!



celling Poses

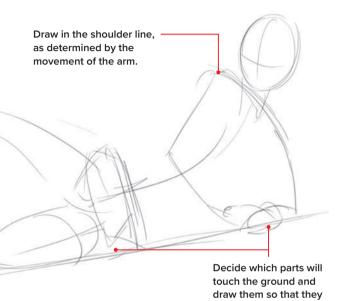
Warming Up

There are many variations to the reclining pose. Decide how the figure will move, then keep the movements of the muscles in mind as you draw.

Blocking-In

First, determine the positions of the shoulders, back muscles and hips. Identify which parts of the body will be in contact with the ground. Keeping this in mind while drawing is key in order to end up with a striking and realistic pose.

For joints that are moving, block them in at this stage.

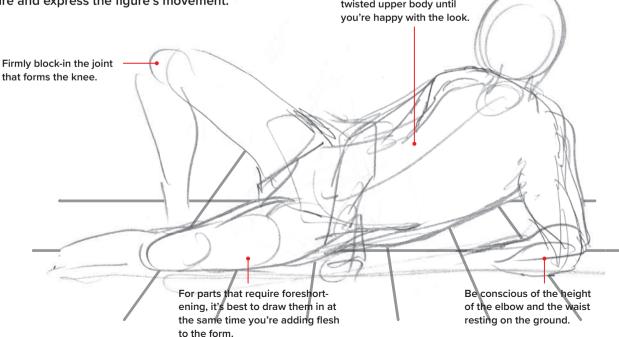


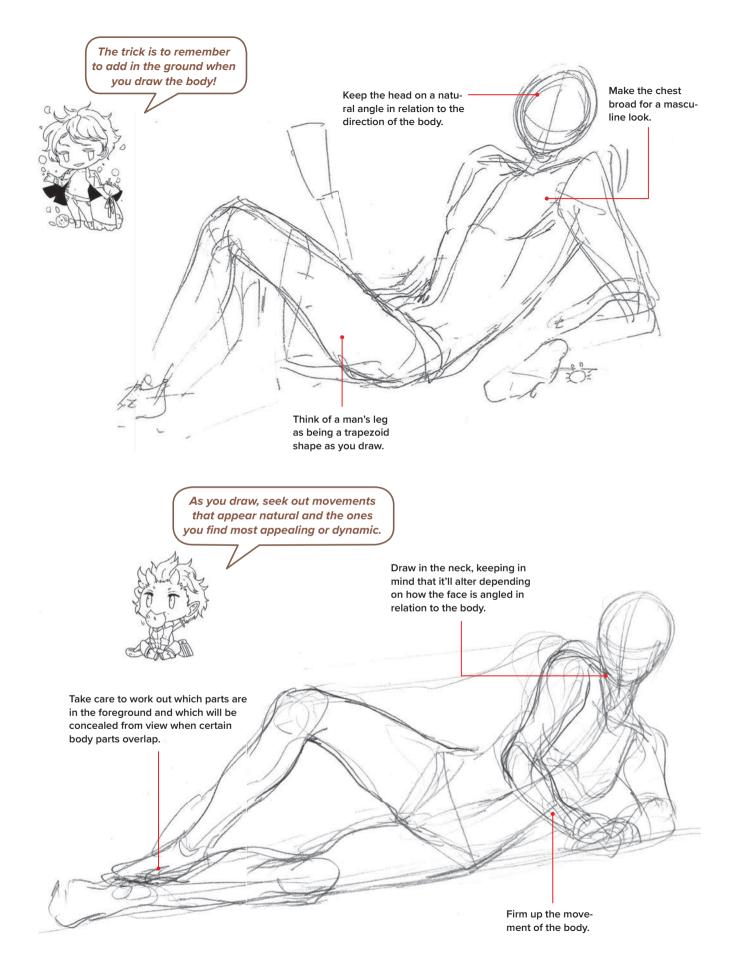
appear firmly planted.

Flesh Out the Form

In comparison to standing and sitting poses, reclining poses tend to be defined and solidified when the form is fleshed out, so take care when adding the flesh. Keep adding lines at this stage to find the right one to capture and express the figure's movement.

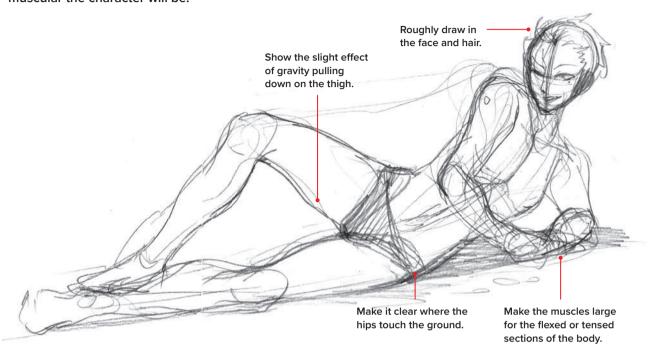
Visualize a piece of licorice (see page 69) and draw a twisted upper body until you're happy with the look.

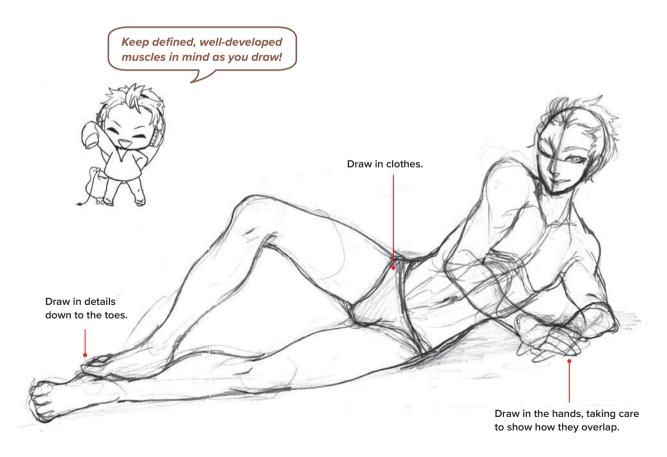




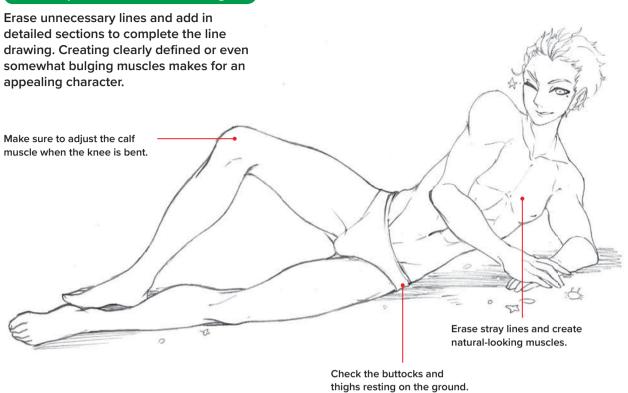
Fill in the Details

Once the figure has been fleshed out, add in detailed sections such as the face and limbs. In the case of this illustration where the figure is near nude, also consider how muscular the character will be.

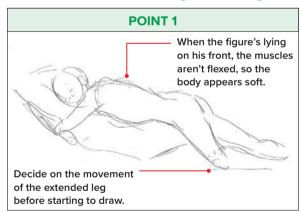


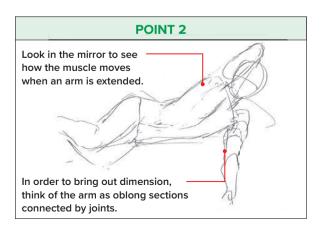


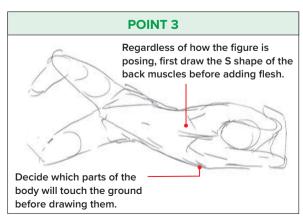
Complete the line drawing



Three-Point Plan for Blocking-In Reclining Poses









Reclining Poses: The Basics

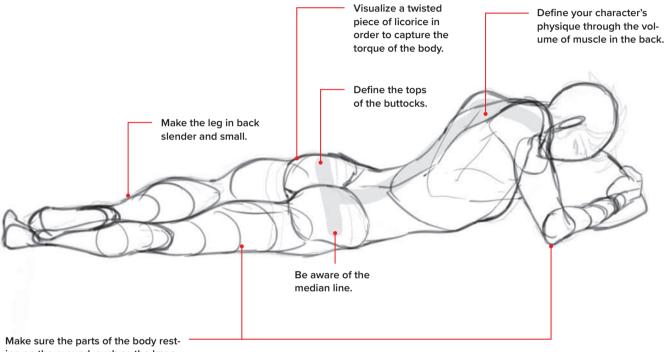
01

Drawing a Figure Lying Face Down

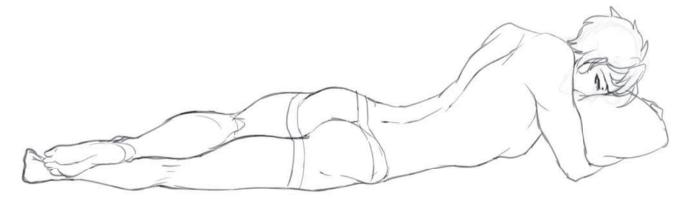
In a face-down pose where the back is highlighted, the shape and extent of the back muscles can be fully rendered.

Lying Face Down

Even on a man's body that has few curves, the line from the back down to the buttocks is a gentle curve. This is a pose that requires a sense of depth, so use perspective to make objects in the foreground larger and those in the background smaller.

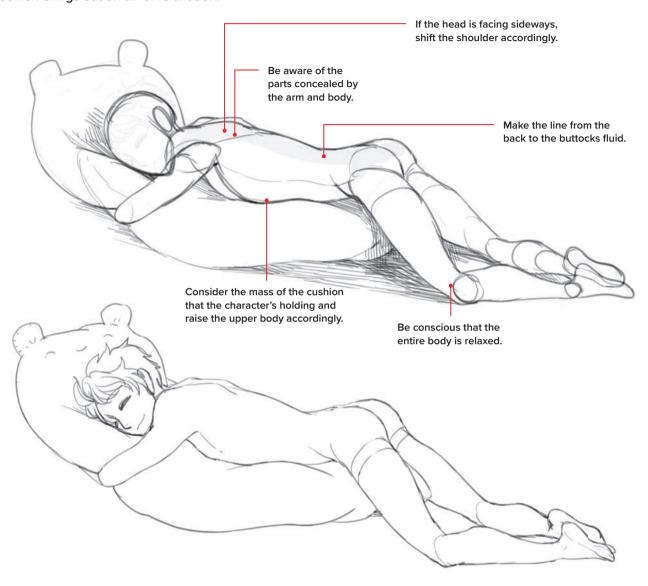


Make sure the parts of the body resting on the ground, such as the knee and the thigh, align.



Holding a Pillow While Sleeping

When a figure is holding onto something while lying face down, be aware that the upper body rises slightly. Letting the body sink into the cushion brings out an air of relaxation.

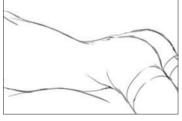


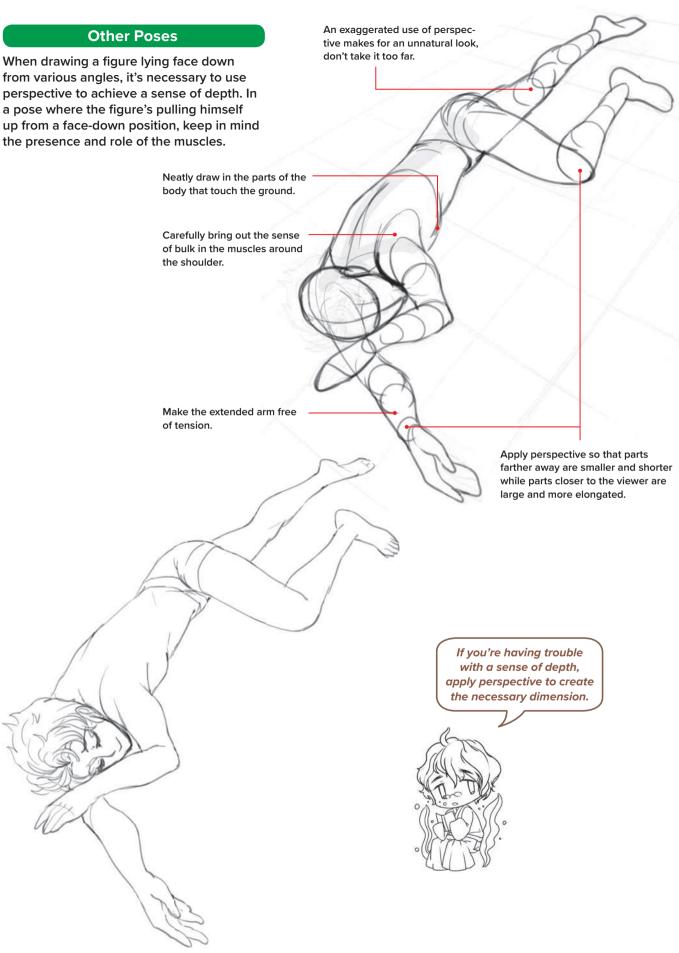
A Bit of Advice

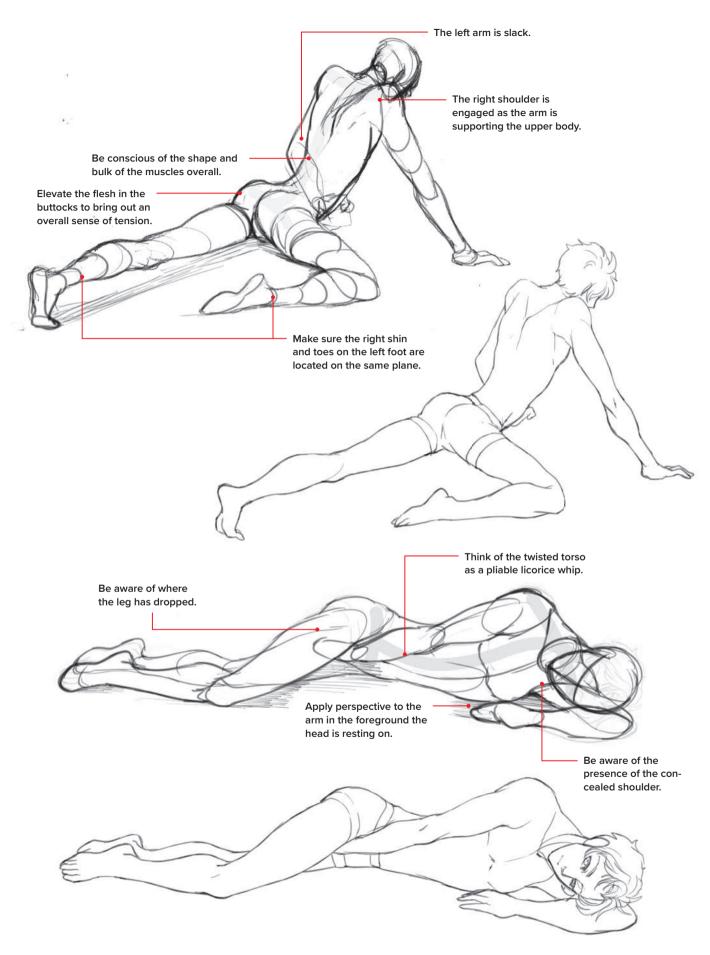
Make sure to create a relaxed air when a figure is lying face down.

In a pose where the figure's lying face down, gravity makes the entire body sink downward, and there's no tension in the muscles, unlike in standing poses. This doesn't mean the back and limbs are devoid of expression. Even when a figure's relaxed, make sure to properly represent the muscles.











Reclining Poses: The Basics

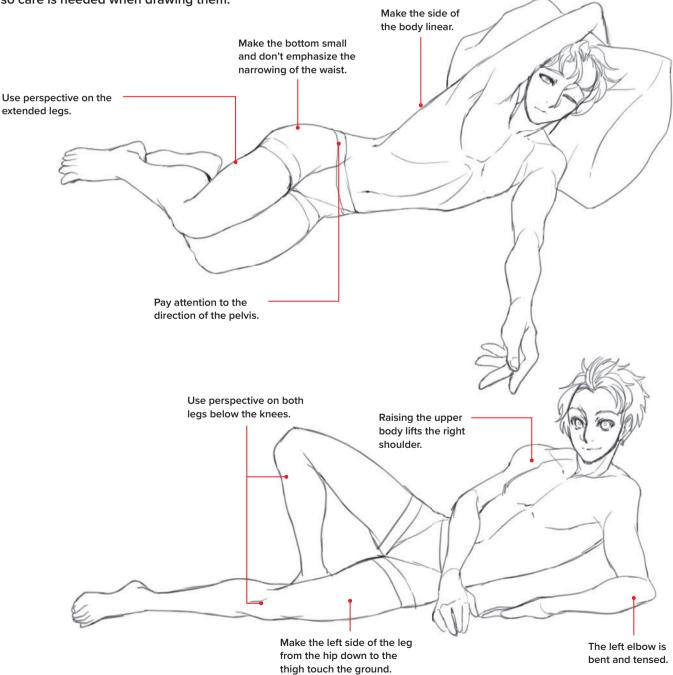
02

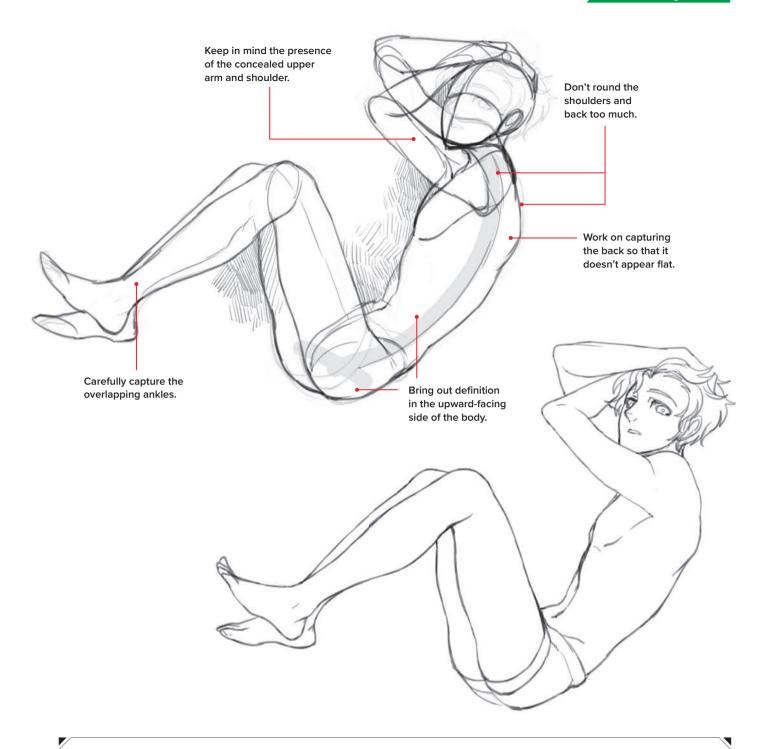
Drawing a Figure Lying on His Side

In a pose where your charcter's lying on his side, capturing the twist in the body and the character's expression are key.

Reclining on One Side

When lying on one side, the sides of the elbow and hip facing down engage the surface. Raising the upper body naturally causes the hips to lift and makes for a relaxed air. The direction of the legs changes depending on the direction of the pelvis, so care is needed when drawing them.



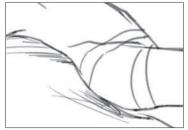


A Bit of Advice

Adding background details is a good option when drawing reclining poses.

Reclining poses have a tendency to appear flat. Apart from slightly shifting the parts touching the ground away from the parts facing upward to create depth, tweaks such as drawing in wrinkles in the sheets in the background are necessary.







Reclining Poses: The Basics

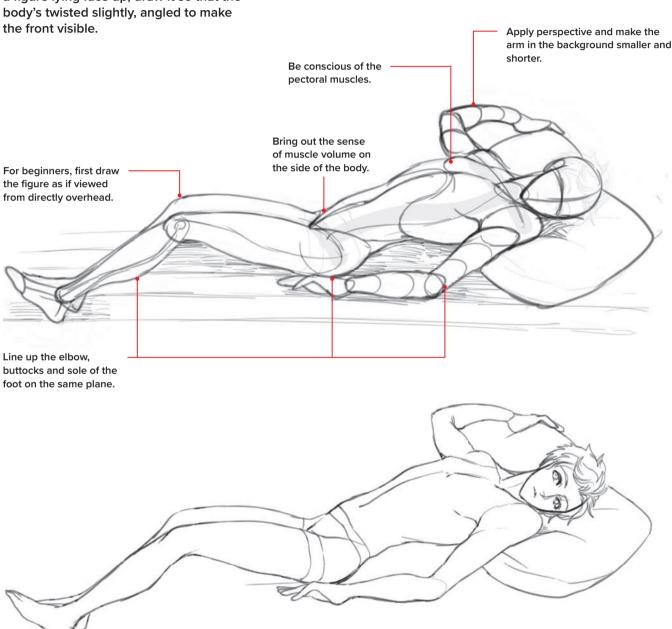
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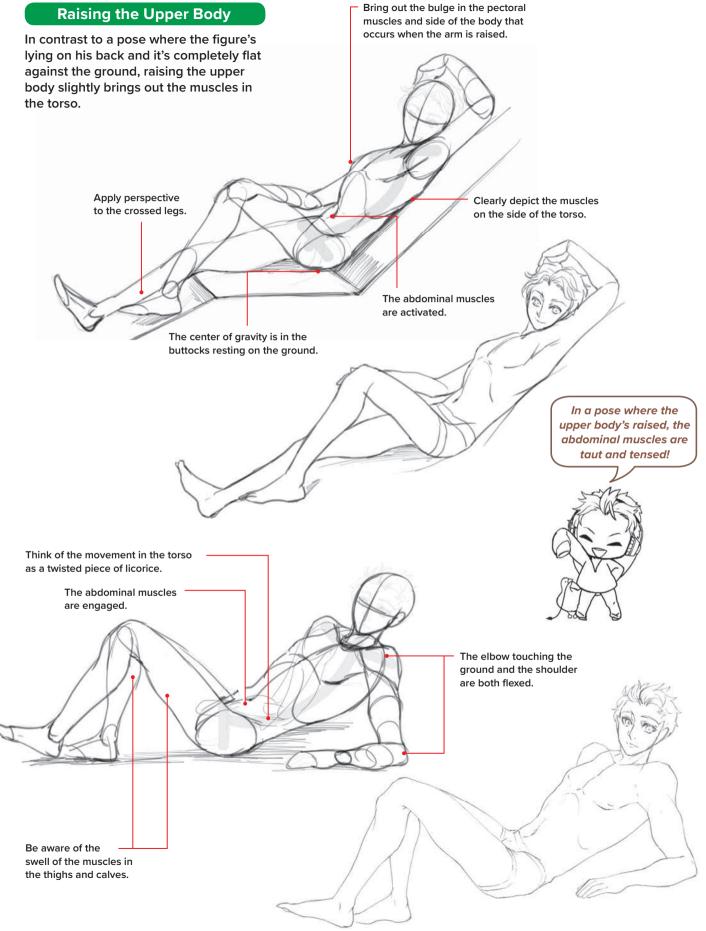
Drawing a Figure Lying on His Back

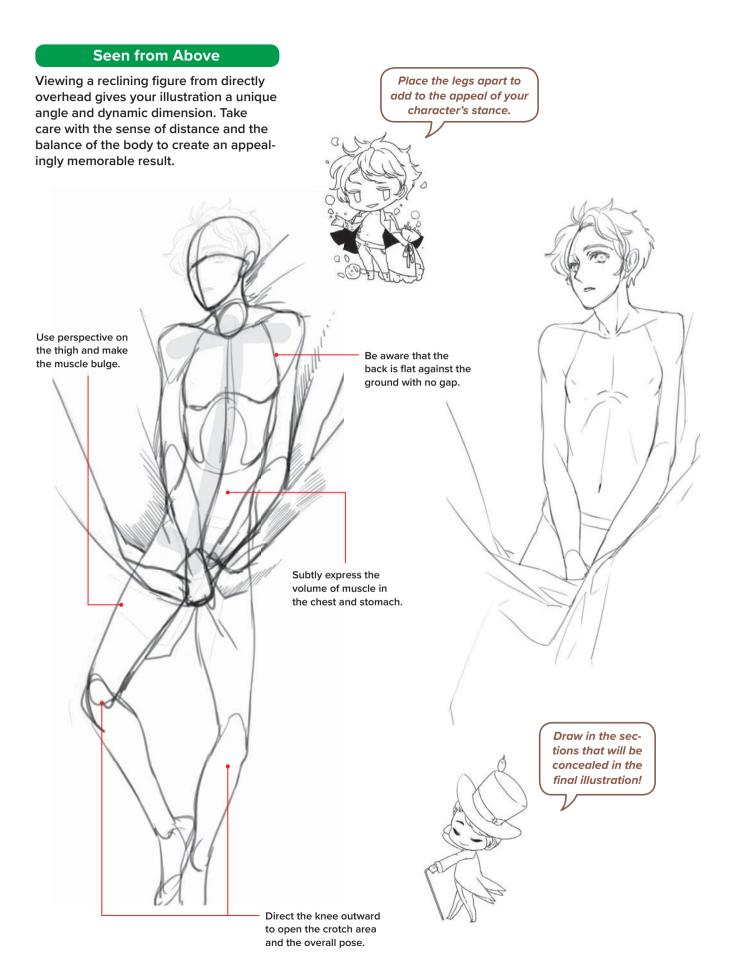
Make the back, buttocks and other parts touching the ground look natural, aiming for a relaxed, lackadaisical pose.

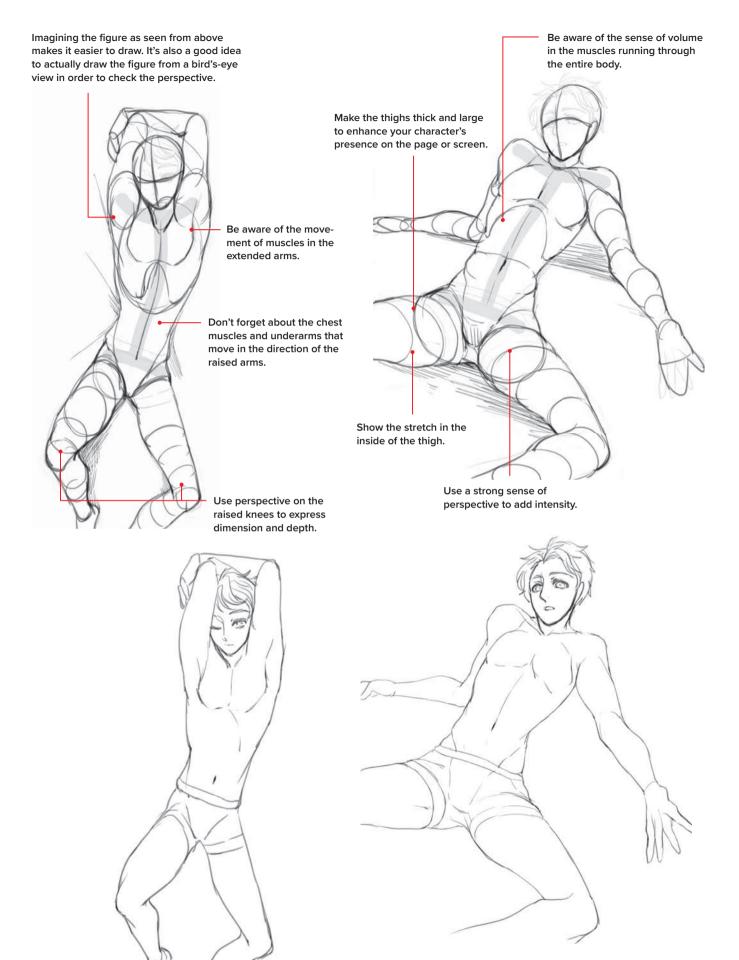
Lying Face Up

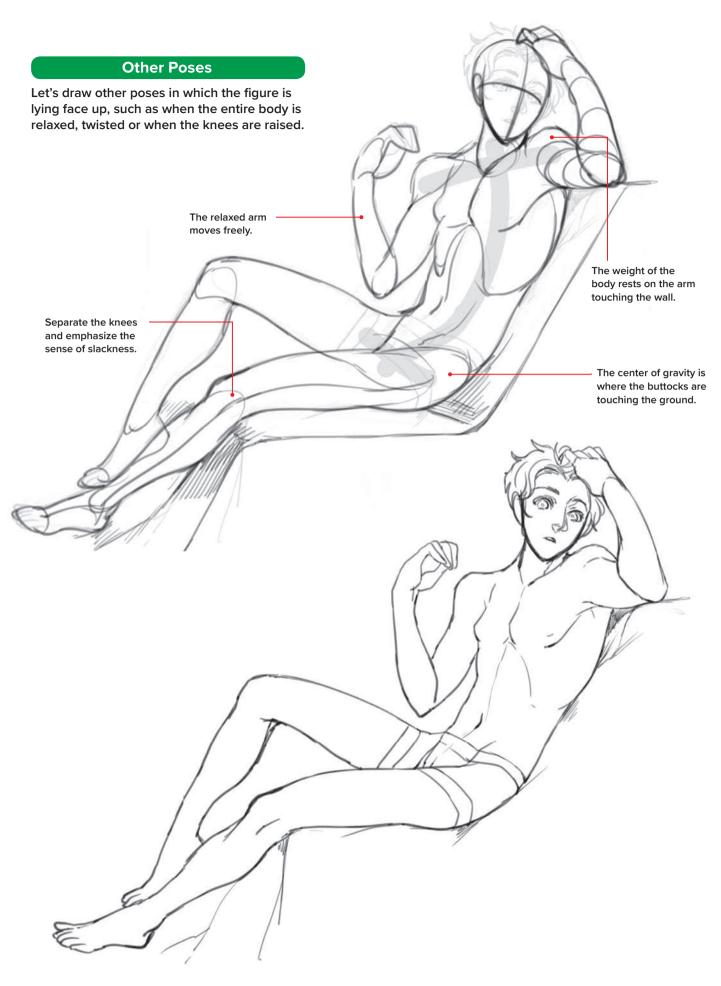
As a man's body is linear, the back doesn't have much of an arch to it. When showing a figure lying face up, draw it so that the body's twisted slightly, angled to make the front visible.

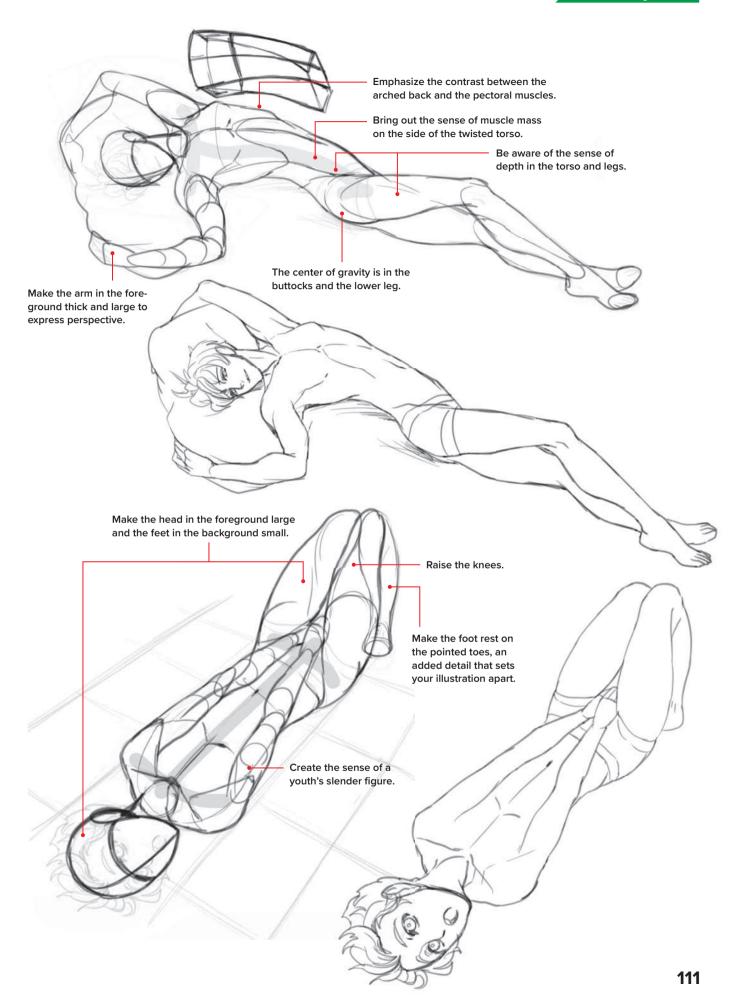












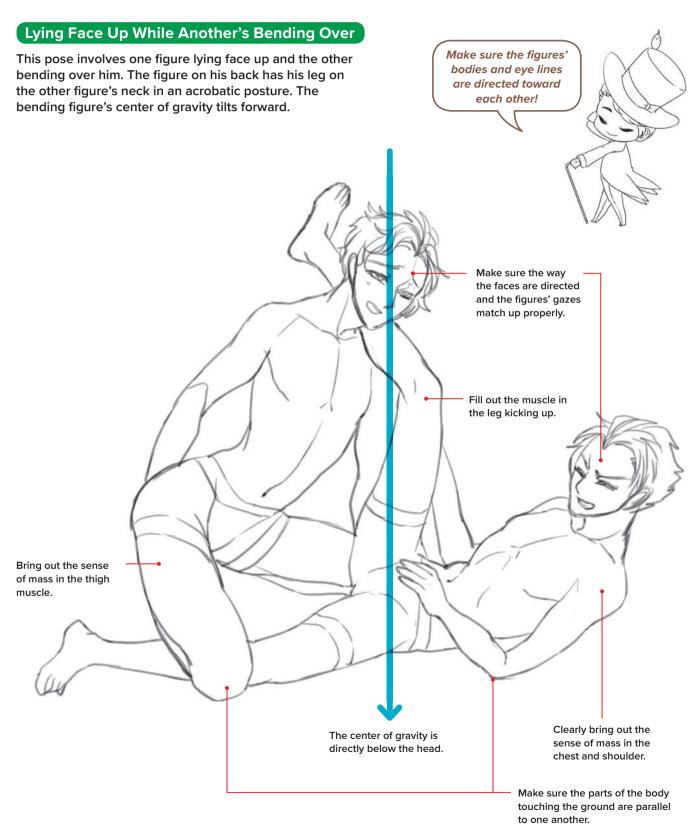


Reclining Poses: The Basics

04

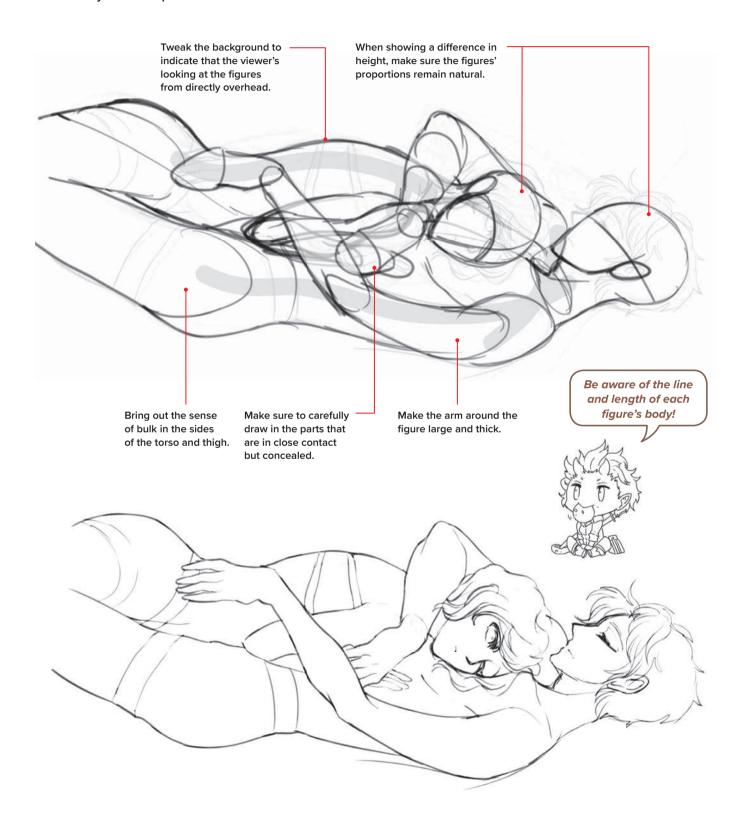
Drawing Two Reclining Figures

When drawing two figures interacting with each other while reclining, the positioning of the limbs and other parts in contact is key.



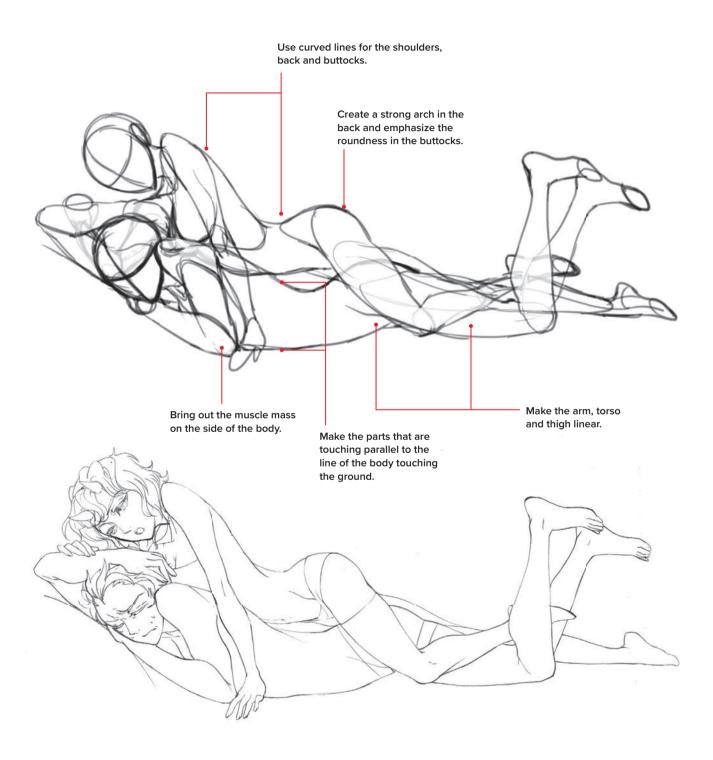
One Figure Lying on Top of the Other

In this scene, one figure lies on his back while the other lies on top of him facing to the side. The center of gravity is distributed over the parts in close contact. Use the movement in the arms and the sense of bulk on the side of the body to add expressiveness to the scene.



One Figure Covering Another

In this pose, a woman lies over the top of a man who's lying face down. Bring out the differences in the man and woman's physiques, at the same time making sure to carefully express the parts in close contact.



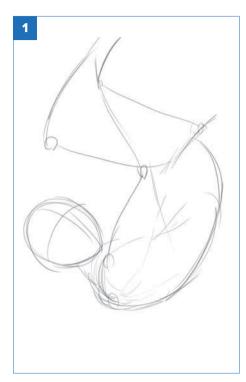
An Adult with a Child

In this pose, a father roughhouses with his daughter. The father lies on his back while The head and shoulders the daughter crouches over him. Pay attenare resting on the arm tion to the differences in their physiques to of the sofa. Make the legs small and create a natural, balanced look. the head large to re-create a child's physique. The center of gravity's There's a gap behind the father's back, and the muscles of the back in the buttocks. and stomach are tightened. Be conscious of how the buttocks come in contact with the sofa. Make sure the difference in size between the adult and child remains proportional and natural!



Drawing a Rough Sketch

Once you've decided on the pose and the overall look of the illustration you want to produce, begin with the line drawing. Make sure that the body's movement looks natural.



Process on Paper

When drawing a figure making large movements, the initial blocking-in is vital. Make sure the size of the upper and lower body is in balance with the head. It's a rough drawing to start the illustration, but take care with the composition.



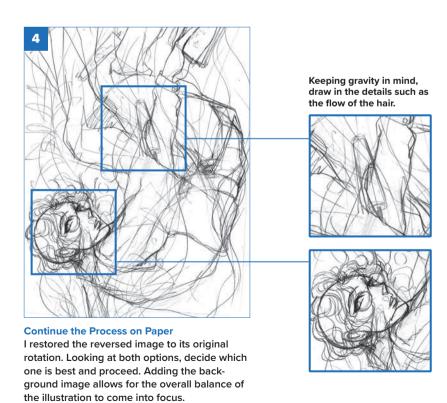
Scan the drawing into the computer, and once the rough composition is complete, carefully flesh out the figure, being conscious of how the muscles move. Capture the outline of the back that's determined by the size of the back muscles, along with the thigh muscles and the line of the outstretched arm.





Process on Paper

Here, I wasn't satisfied with the composition so reversed the image that had been printed on paper. Add in details such as the clothing, face and fingers over the fleshed-out lines.





Drawing on separate layers makes it easy to correct any mistakes later.

Process on a Computer

At this point, scan the illustration into the computer. Add elements to the background and the character's surroundings to build the sense of the world he inhabits. If you haven't decided on the overall feel of the picture, take a step back or put it away for a while then look at it again to get a better sense of it as a whole before proceeding.

A Bit of Advice

Separate layers to draw.

It may feel like a bit of a chore, but drawing each body part on a separate layer is an option. It's time consuming, but think of it as insurance against any alterations and corrections you may need to make later.



Leave only the outline and erase unnecessary lines to complete the work!

Process on a Computer

Erase unnecessary lines to complete the line drawing. Applying color follows this process, so at this stage it's fine not to erase the sections where the figure and other elements overlap. Use the brush on the computer to finish off the illustration.

A Bit of Advice

Create a brush.

Once you're able to use the various existing brush tools for specific purposes, you'll want thicknesses and effects to suit your own tastes. When you reach this stage, you can make your own brush.

Applying Color

As the task of applying color tends to result in many layers, be sure to keep them under control. Try expressing shadow and conveying a sense of translucency.



software.



Adjust the color scheme by using the color slider on your digital-design

Use your preferred digital-design software to add color to the illustration. Keep in mind the finished result and any other treatments you may want to apply later as you add the base colors.



When you want to bring out translucency, such as in the candles, use pale colors to distribute the tone and allow the base colors to show through.



If the picture seems to be lacking in punch, you'll want to add texture. Use Photoshop to layer texture you've created yourself and infuse the illustration with a sense of the character's world.

A Bit of Advice

Creating texture





Have a go at making your own texture in Photoshop. Use a photo or other image that suggests the look you have in mind and use the cutout function to easily create texture like that of a paper cutout. You can use the brush tool to do this.



Place textures one on top of the other and use design software to add contrast to the cover of the book the character is holding and the seaweed along with details such as glasses.



Alter the transparency of the glasses in the regular layers as you proceed with the drawing.



Finally, add in the inner corners of the eyes to complete the drawing.



Make adjustments using your preferred design software while checking the color scheme of the detailed sections, the depth and the overall balance.

Alternate between the finer details and the illustration as a whole to check the work in different ways.



Integrate all the layers and use Photoshop to correct the tone to complete the work. It's a good idea to replicate the integrated layers just in case.

The tone curve in Photoshop allows for visual correction when adjusting the tone gradation.

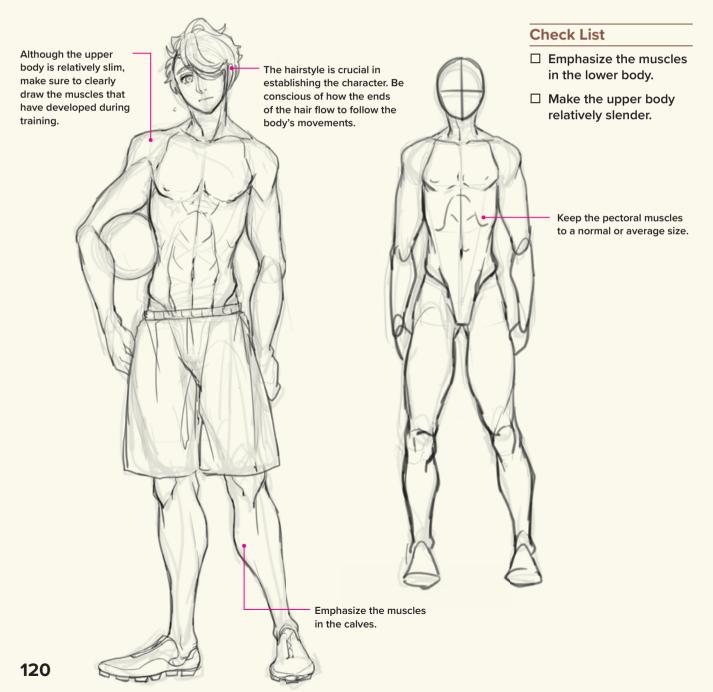
Take a Closer Look ►► 3

Drawing Various Athletes

Rather than just dressing figures in uniforms to distinguish what sport they play, learn to draw muscles differently depending on the kind of sport the character plays.

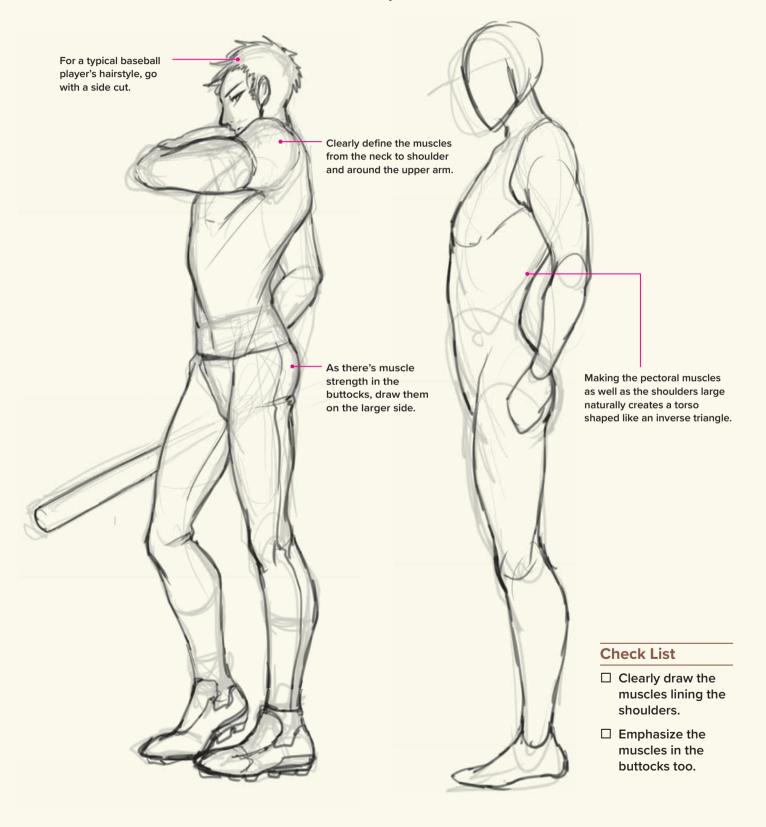
▶ How to Draw a Soccer Player

Imagine the moves used in soccer. As playing the sport relies heavily on the torso, the muscles tend to be developed around the waist. Because endurance and sudden bursts of agility are needed, the muscles in the lower body are also developed, while the pectorals and arms tend to be relatively slender. Before drawing the uniform, watch motion footage or look at photos to consciously research soccer players' physiques. It's also a good idea to compare them with other athletes.



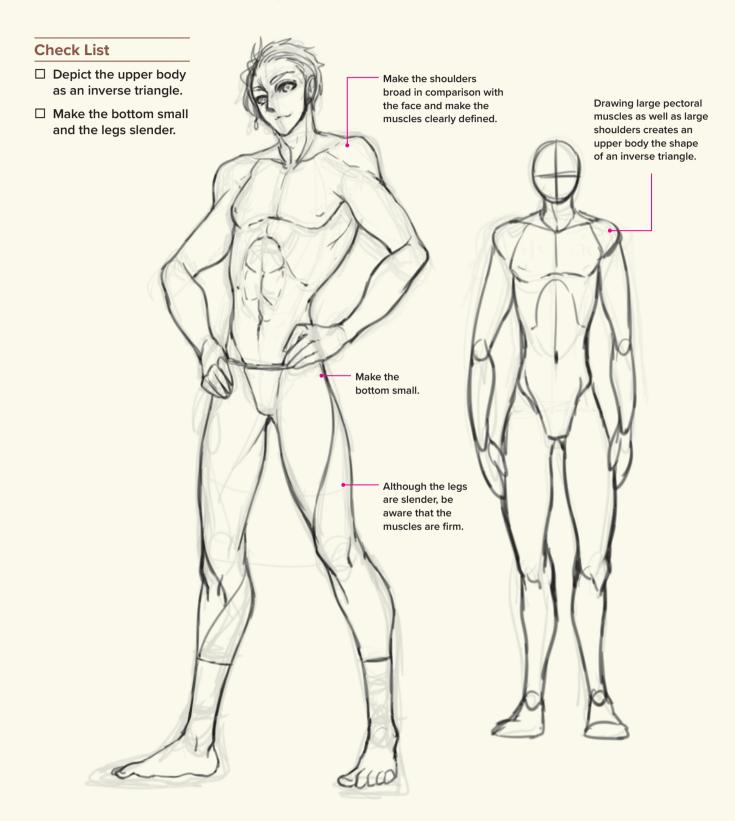
▶ How to Draw a Baseball Player

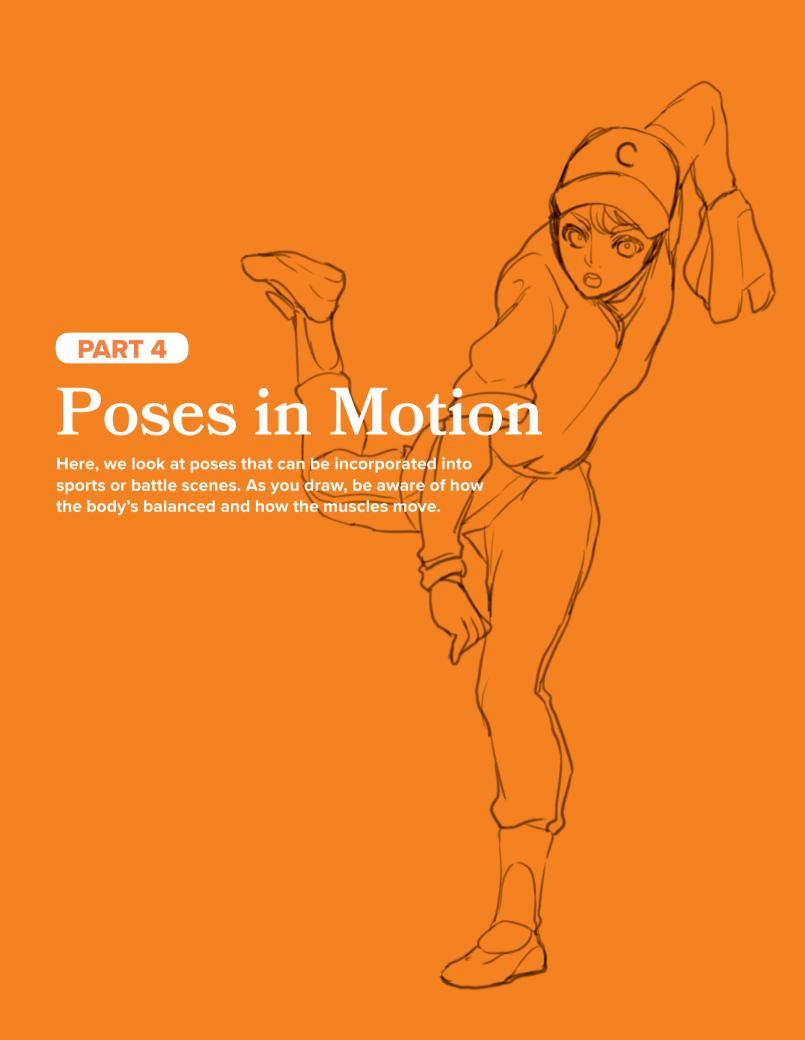
Although it's a sport that tends to develop the muscles of the entire body, the muscles around the shoulders and in the buttocks are characteristic of the sport's players. When emphasizing the well-defined muscles of the back and buttocks, it's easiest to display their characteristics in a profile drawing. As for the soccer player, drawing attention to the muscles beneath the uniform will allow you to create a more realistic athlete.



► How to Draw a Swimmer

Competitive swimmers wear only bathing suits, drawing all the more attention to the body's various muscles. Although there's a range of events in swimming, in general swimmers have broad shoulders and small buttocks, so their upper body resembles an inverse triangle. As they typically have slim legs, it's easy to capture the characteristics of these athletes. It's fine to focus on the formation of the muscles in the upper body.







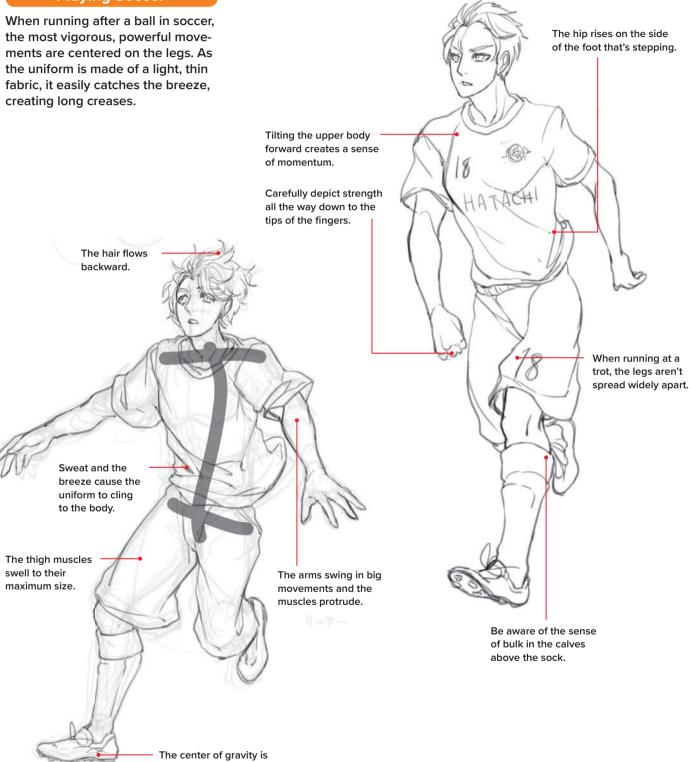
Poses in Motion

01

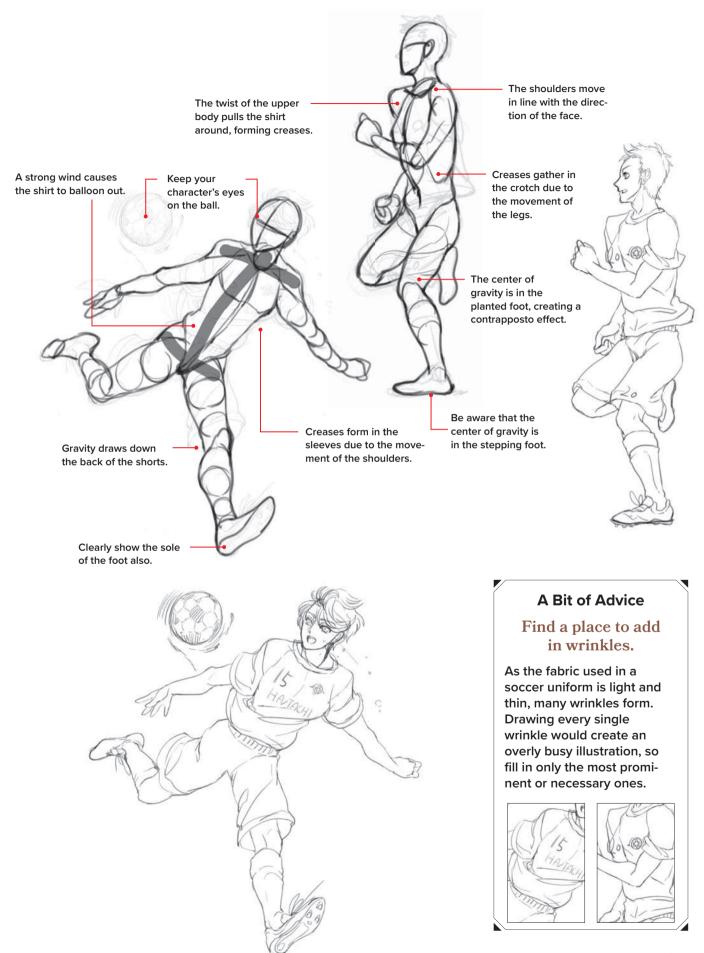
Drawing a Figure Playing Sports

In a scene involving a sport with bold, large movements, capture not only the muscle mass involved but also the creases in clothing and the hair's movement.

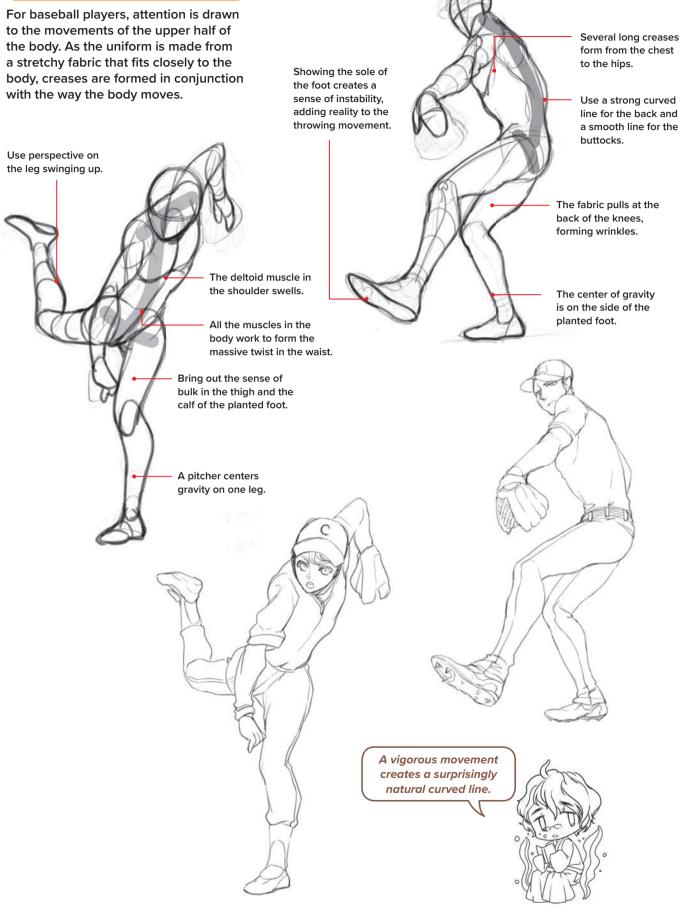
Playing Soccer

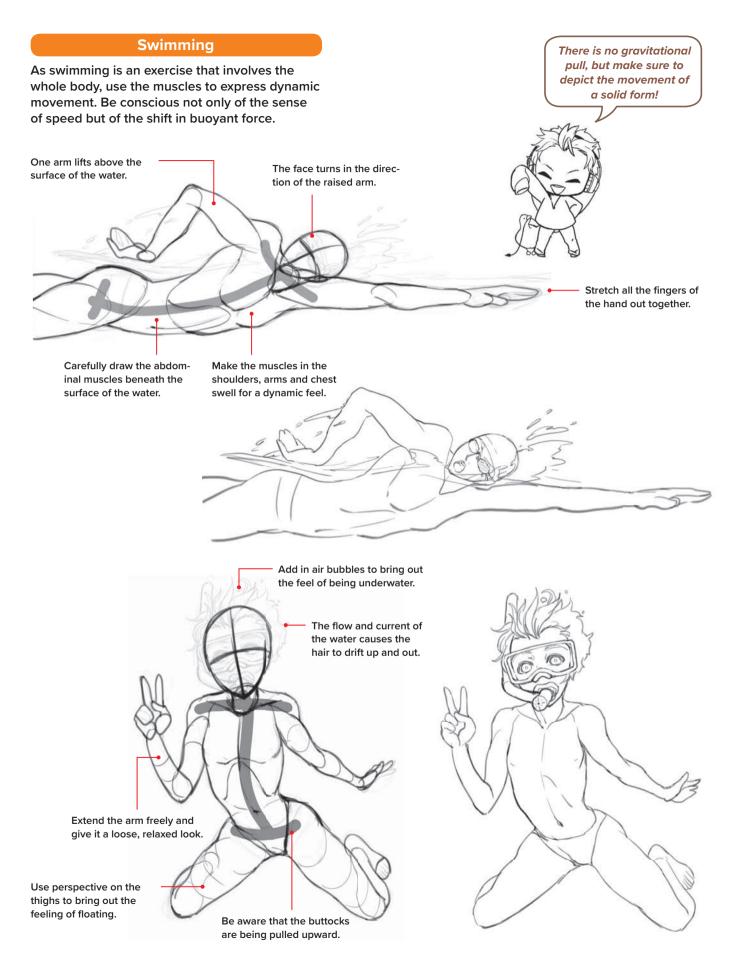


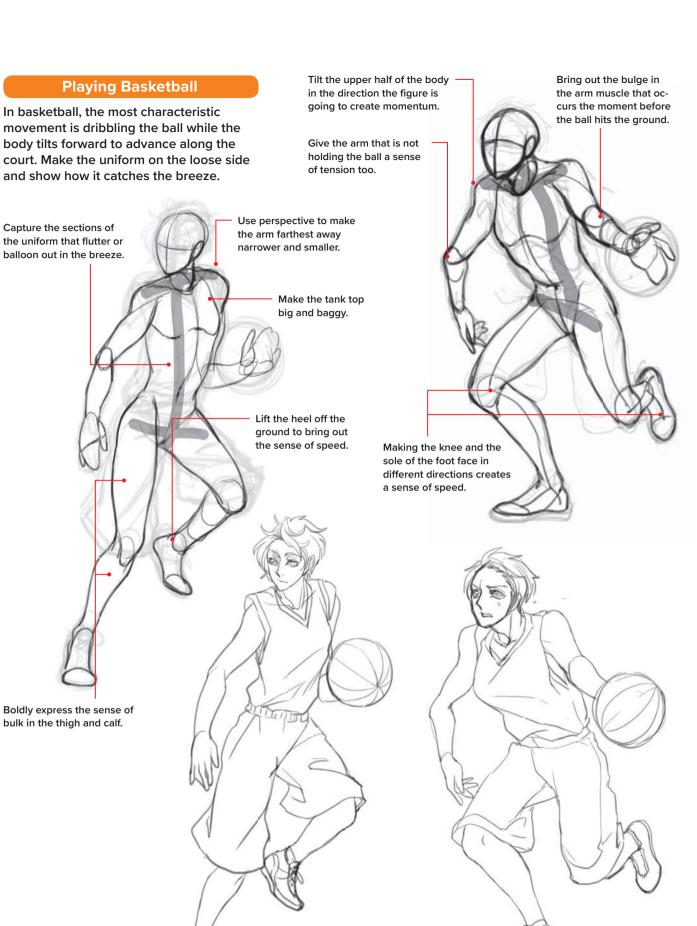
in the planted foot.

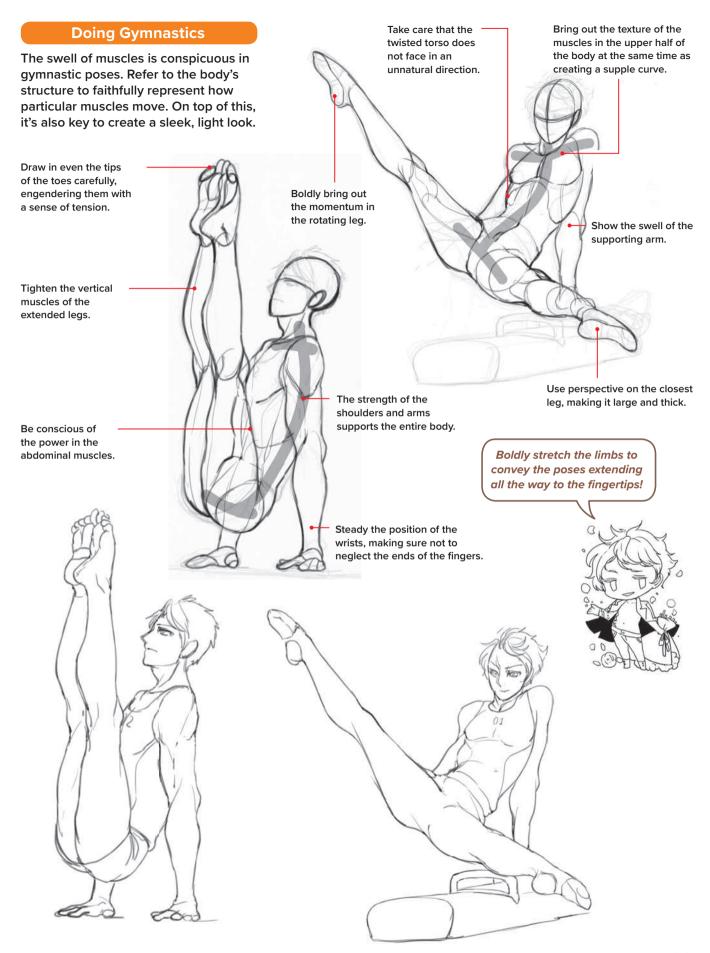


Playing Baseball









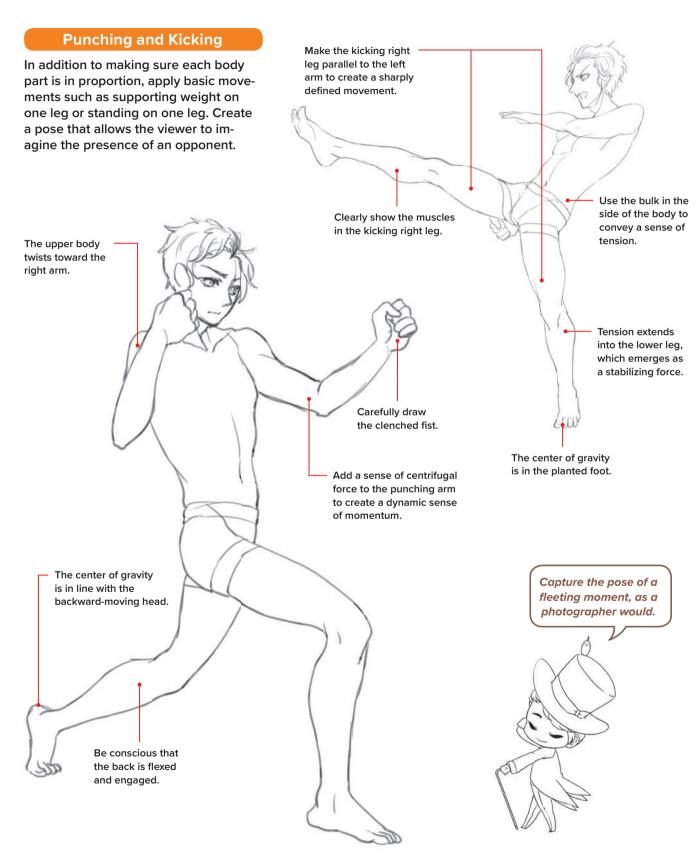


Poses in Motion

02

Drawing a Fighting Figure

Unless you have a firm understanding of the body's structure, it won't be possible to create a realistic fighting scene.

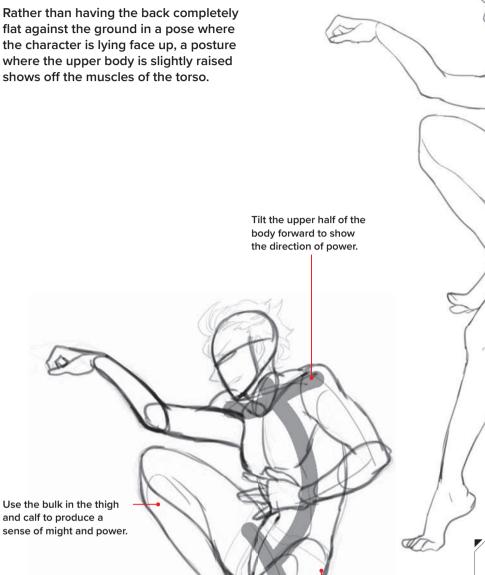


Raising a Leg High

Rather than having the back completely flat against the ground in a pose where the character is lying face up, a posture where the upper body is slightly raised shows off the muscles of the torso.

Extend strength and power down to the tip

of the kicking foot.



Express the moment

center of gravity shifts.

of instability that

appears when the

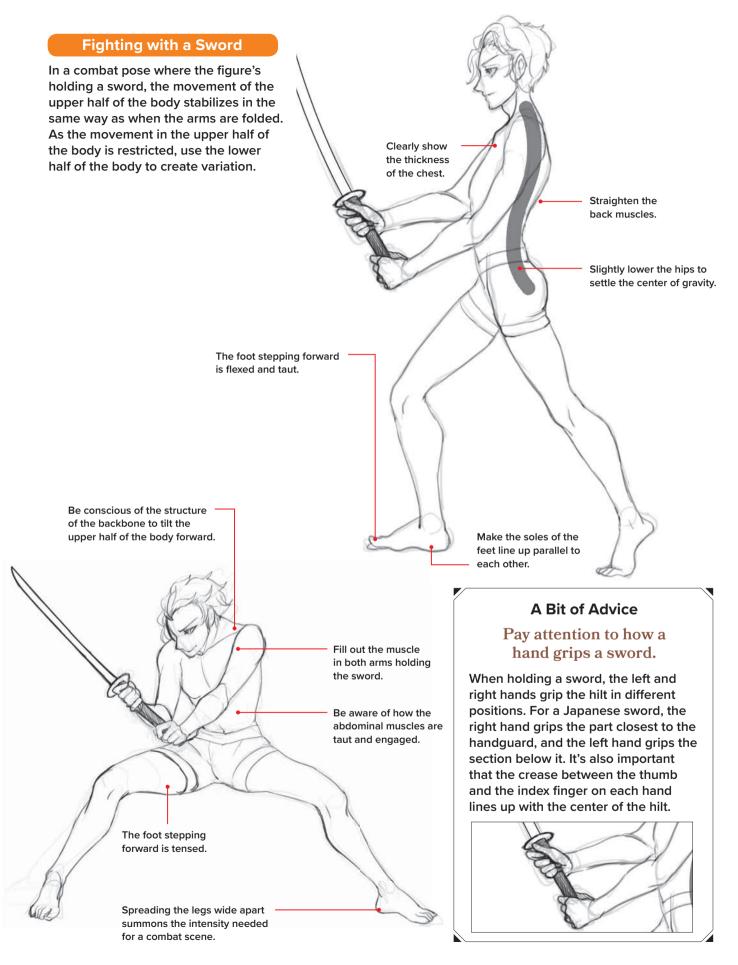
A Bit of Advice

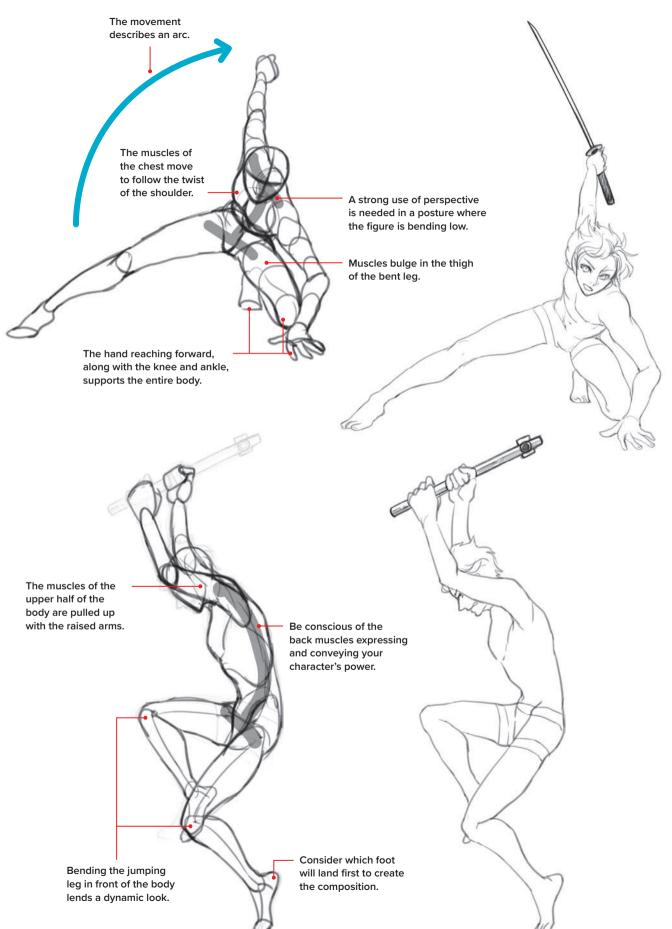
Direct your awareness to the tips of the toes for an attractive result.

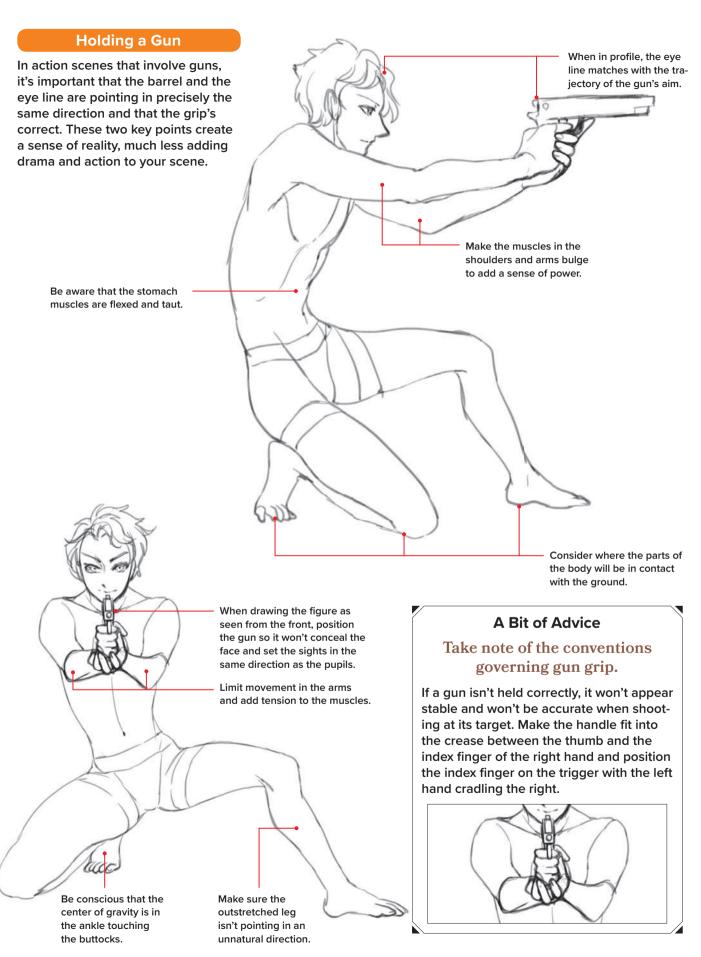
When standing on one foot, the depiction of the tips of the toes is important. Capture the movement of the thighs, calves, ankles and toes to achieve the look of quick motions in a fighting pose.

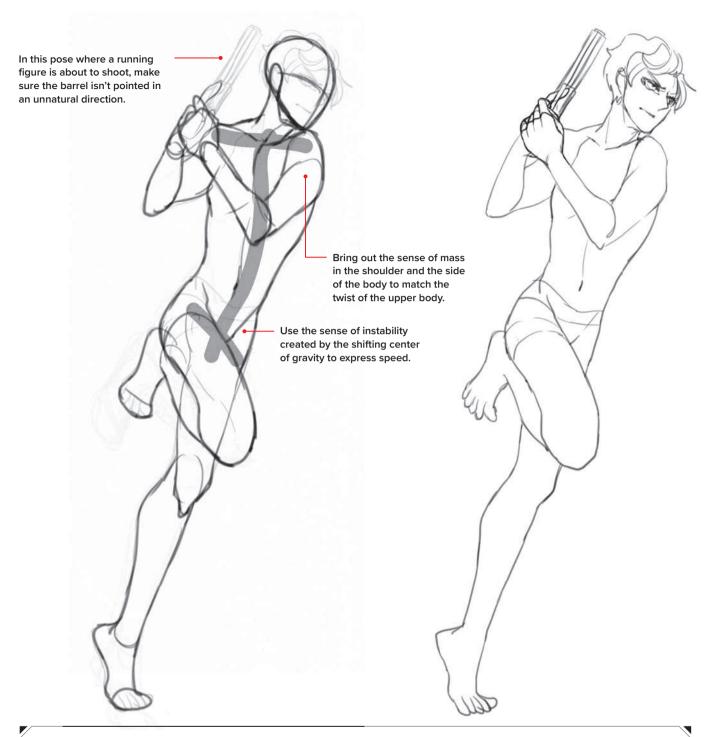








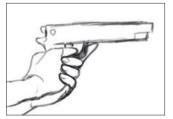




A Bit of Advice

Use the way the character grips the gun to control the viewer's impression.

There are two basic gun grips: the weaver and the isosceles. In contrast to the weaver, where the body twists in order to reduce the surface area of the body visible from the front, the isosceles grip involves holding the gun directly in front of the body. Consider the situation and draw depending on whether a good aim or quick, sharp movements are the priority.







Poses in Motion

03

Drawing Two Figures Fighting

In a fighting scene where two figures are making physical contact, it's necessary to bring out variation in each figure but at the same time create a harmonious well-balanced composition.

Start by drawing the parts of the two

bodies that are in contact to prevent

Carefully draw

the fist landing a punch.

a disconnect between the figures.



When characters are punching each other, the twists in the upper bodies express the intensity of the actions and the speed and power of the punches. As care is needed in the positioning and perspective applied to the arms to prevent them from appearing unnatural, this can be a difficult composition you'll need to practice to get right.

The more complicated the movement, the more difficult it becomes to draw.

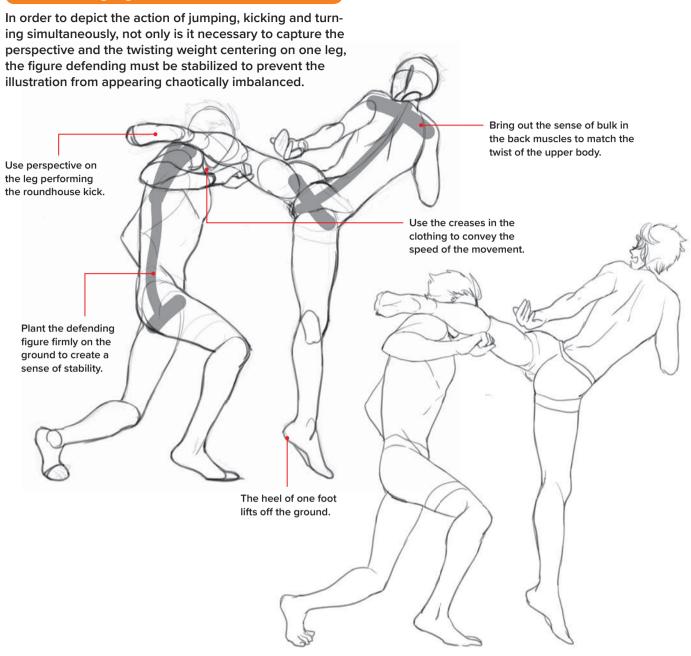
If you're having trouble, substitute silhouettes for the figures.

Create swelling in the muscles of the back, shoulder and arm.

Make the arms and legs in the foreground large and thick.



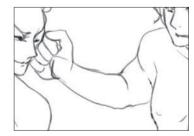
Defending Against a Roundhouse Kick



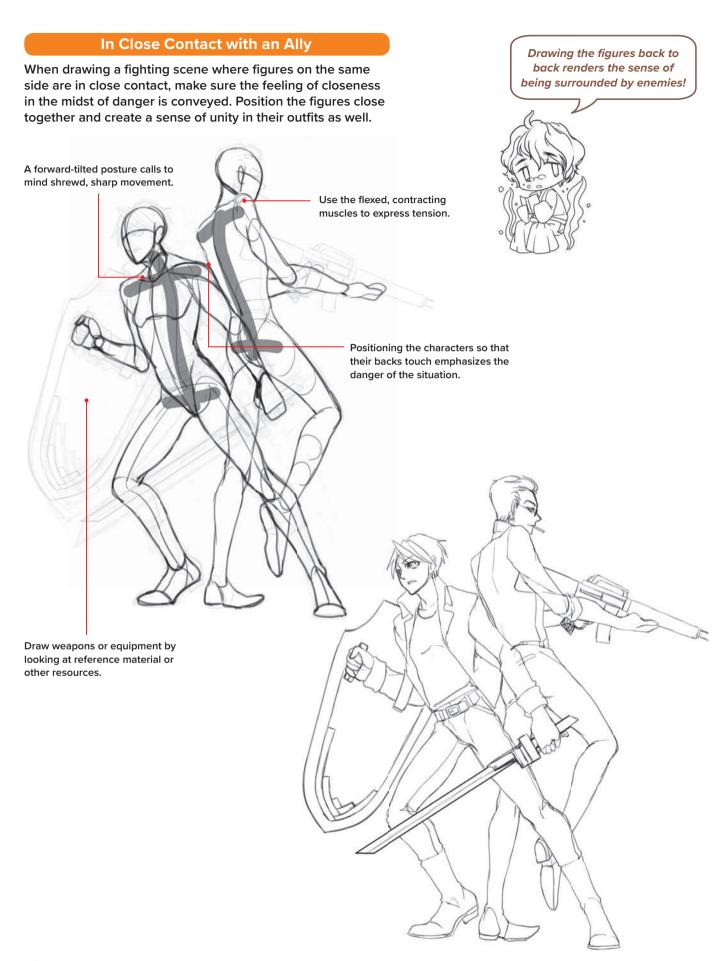
A Bit of Advice

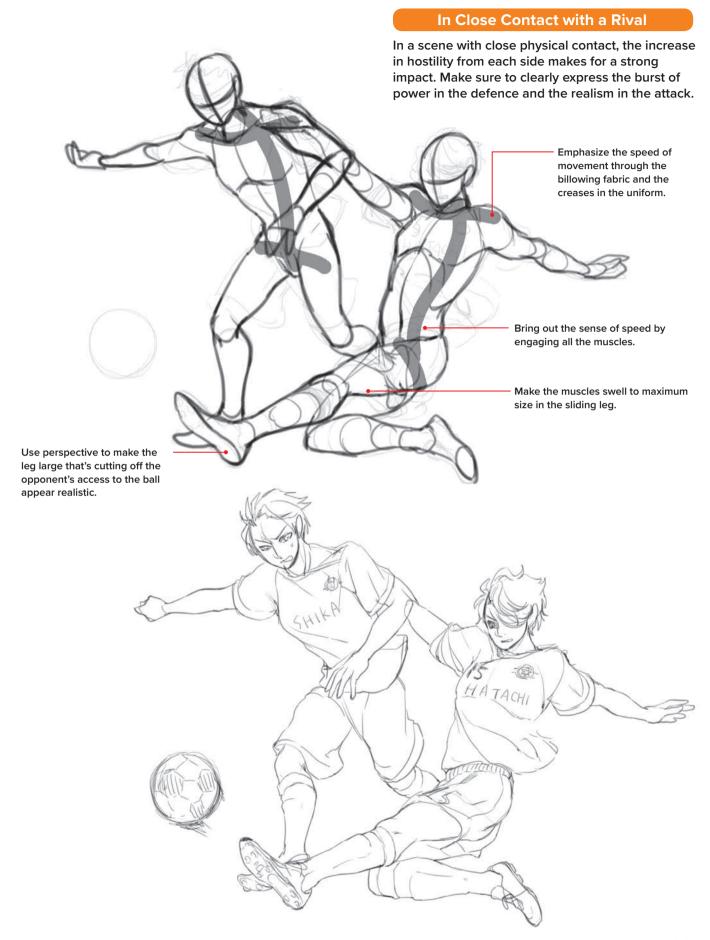
For fighting scenes that are hard to picture, it's a good idea to look at references before you start drawing.

For martial arts action scenes, it's important to depict the form correctly, as can be seen in fight manuals and reference books. Even just the roundhouse kick has various types such as the low kick, middle kick and high kick, so don't just rely on your memory or imagination when drawing.





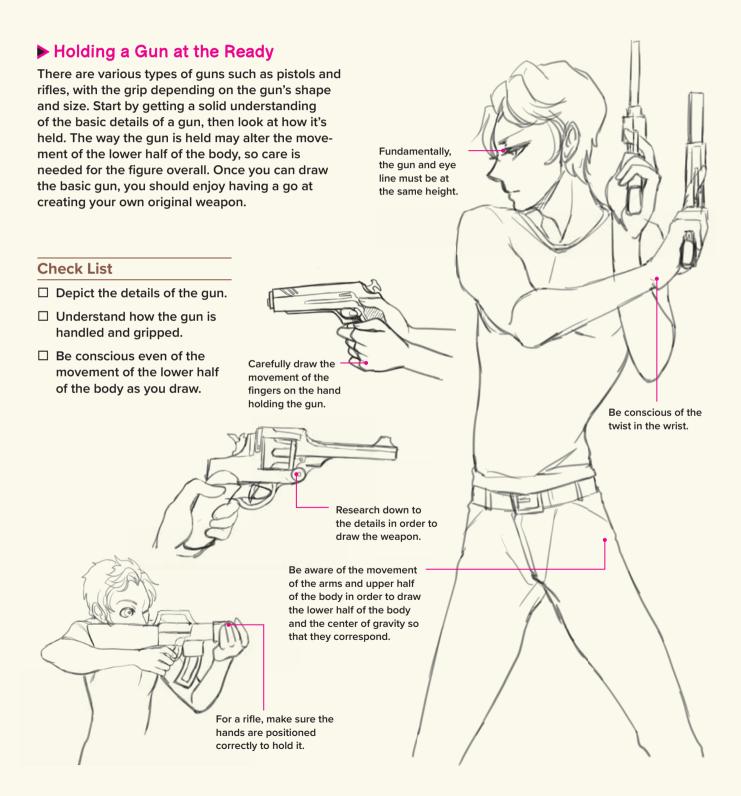


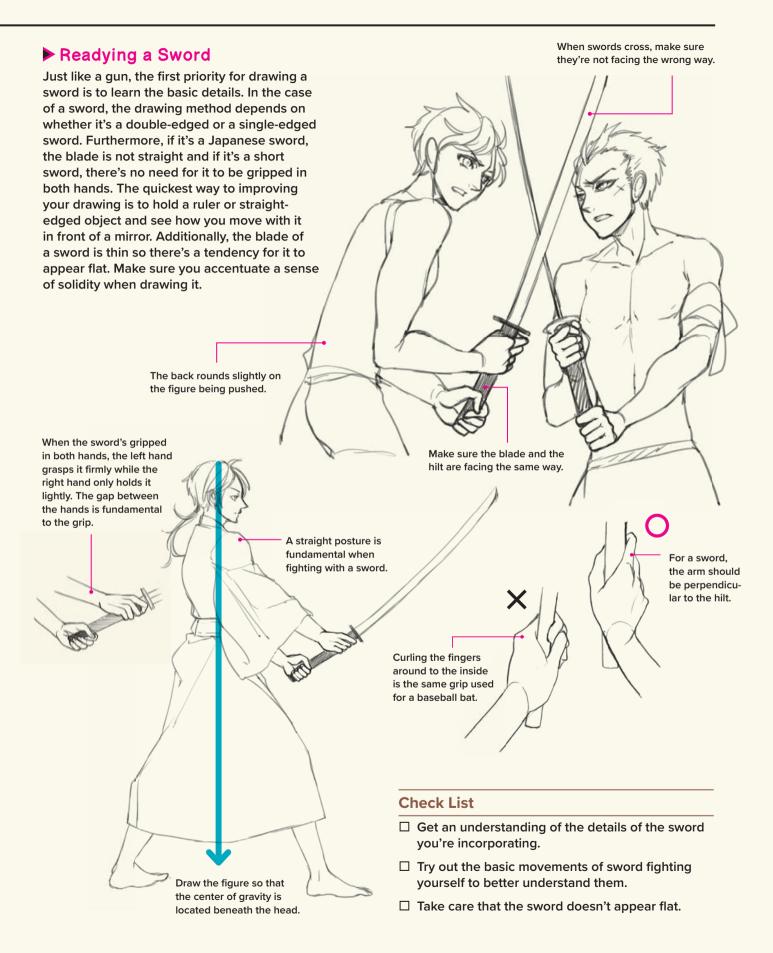


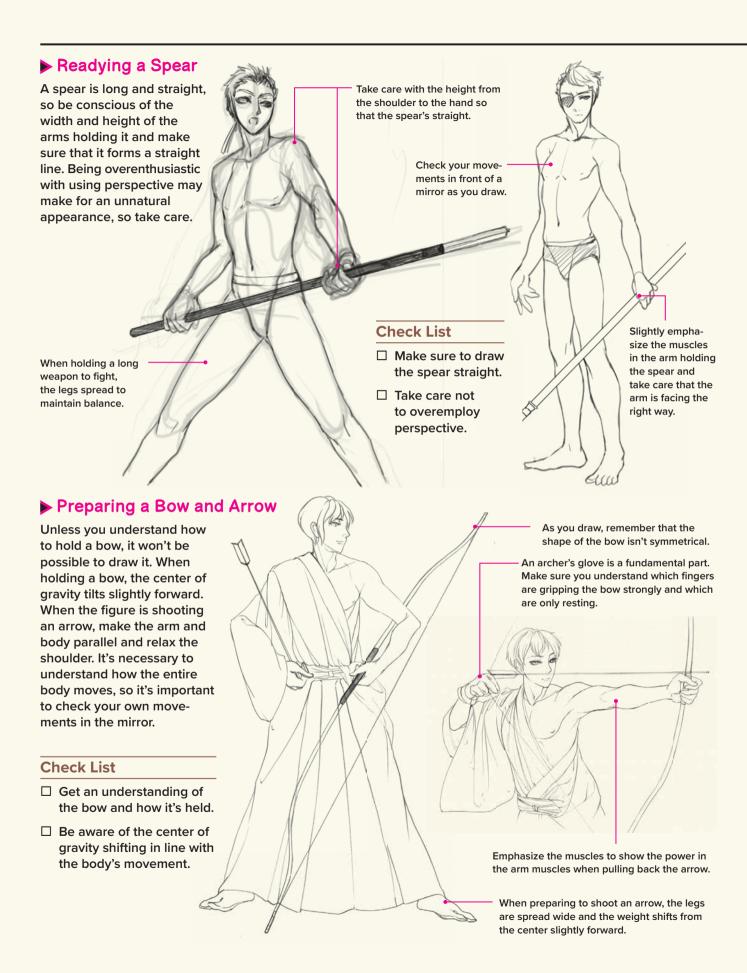
Take a Closer Look ►► 3

Drawing Various Athletes

Your characters are only as believable as the weapons they carry, so pay attention not only to grips but to the particulars of size, shape, weight and heft for the most believable action scenes.



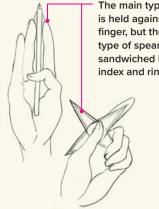




Draw the *kunai* to be held in a backhand grip.

➤ Readying a shuriken (throwing blade) or kunai (ninja knife)

The *shuriken* and *kunai* are each held in particular ways. The fact that poison is applied to the tips of the *shuriken* automatically determines the grip that's required. For a *kunai*, it's typical to hold it in a backhand grip like a dagger. Make sure you understand the fundamental movements of both these weapons in order to draw them.



The main type of shuriken is held against the index finger, but there's also a type of spear that's held sandwiched between the index and ring fingers.



Try various -

the right one.

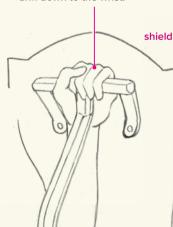
- ☐ Draw the shuriken so its tips aren't touching the hand.
- □ Draw the kunai so it is held in a backhand grip.

► Fitting Various Other Weapons to the Figure

There's a world of weapons to choose from, and being able to draw equipment and weapons of defence favored by real enthusiasts significantly broadens your range of storytelling possibilities. When depicting these weapons in use, the movement of the arm down to the fingers is important.

Draw the blades extending from between each finger.

Be conscious not only of the fingers wrapped over the handle but of the muscle from the upper arm down to the wrist.



Check List

- ☐ Draw the shield resting against the arm.
- ☐ Draw the blades of the combat claw so it extends from the back of the hand.



When drawing the back of the shield, make sure you

and placement of the arm.

understand the position

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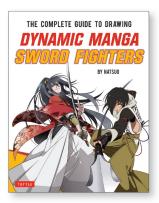
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Kyachi is a graduate of the design program at Joshibi College of Art and Design. She started out creating illustrations for books and social games before moving on to a freelance career. Her original online content on contrapposto, the center of gravity and drawing action poses has been consulted by more than 100,000 aspiring artists.

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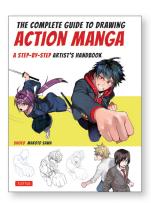
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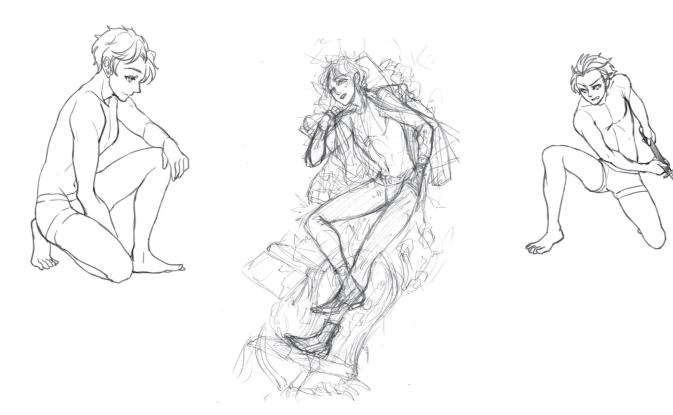
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